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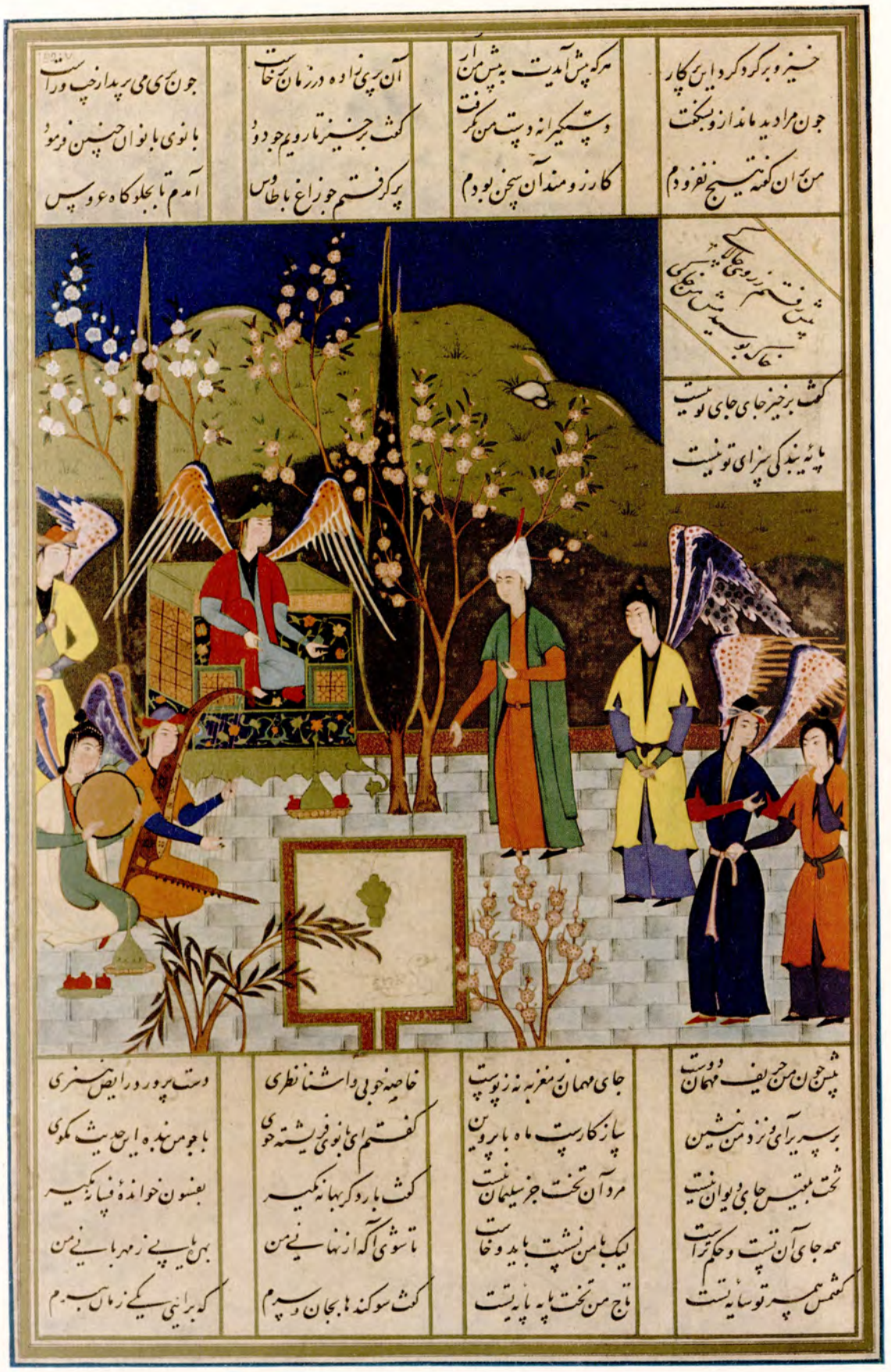

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f. 182*b*. THE QUEEN OF THE FAIRIES INVITES A KING TO SHARE HER THRONE

THE
CHESTER BEATTY LIBRARY

A CATALOGUE OF THE PERSIAN MANUSCRIPTS AND MINIATURES

VOLUME II MSS. 151–220

BY

M. MINOVI, B. W. ROBINSON
the late J. V. S. WILKINSON, and the late E. BLOCHET

EDITED BY

A. J. ARBERRY

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DEDICATION

Dedicated to the memory of
James Vere Stewart Wilkinson
late librarian of the Chester Beatty Library
in tribute to his fine Persian scholarship

FOREWORD

ON the death of Mr. J. V. S. Wilkinson I was invited by Sir Chester Beatty to edit the second and third volumes of the Catalogue of his Persian manuscripts. I accepted the invitation with much pleasure, being grateful for the opportunity of bringing to completion the work done so skilfully by my old and much lamented friend. Mr. B. W. Robinson joined the team of cataloguers at the same time, and his expert knowledge of Persian painting has further enhanced the authority of this catalogue.

The manuscripts described in this second volume range in date over the second half of the fifteenth and the first half of the sixteenth centuries, and include some of the finest productions in existence of Persian miniature art and illumination. Particular attention may be drawn to Nos. 156, 157, 158, 162, 163, 166, 188, 195, 196, 212, and 214. The period coincides with the highest achievement of *Nasta'līq* calligraphy, and work by the greatest masters is fully represented, as especially Nos. 155, 160, 163, 166, 171, 179, 180, 183, 184, 195, 196, 198, 199, 200, 205, 212, 213, 216, and 219.

A. J. ARBERRY

6 *November* 1959

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ANTHOLOGY

LATE 15TH CENTURY

The works of seven poets as set forth below

SUBJECT AND ARRANGEMENT. This volume contains the works of seven different poets, as follows.

Fol. 1*b*. The *Dīvān* of Shams al-Dīn Muḥammad ibn ʿAbd Allāh Kātibī.[1] The *ghazals* begin on fol. 1*b*, *qiṭʿahs* on fol. 95*a*, *rubāʿīs* on fol. 103*b*, *muʿammayāt* on fol. 110*b*.[2]

Fol. 112*b*. The *Dah Bāb* or *Tajnīsāt*, a *maṣnavī* poem by the same Kātibī.[3]

Fol. 147*b*. The *Dīvān* of Fakhr al-Dīn ʿIṣmat Allāh ibn Masʿūd, called ʿIṣmat who enjoyed the patronage of Khalīl Sulṭān and died in 829 (1426) or 840 (1436–7). Opens with four *qaṣīdahs*, followed by the *ghazals* (fol. 150*b*), *muqaṭṭaʿāt* (fol. 218*b*) and *rubāʿīs*, &c. (fol. 221*a*).[4]

Fol. 229*b*. The *Dīvān* of Sirāj al-Dīn Bisāṭī, panegyrist of Khalīl Sulṭān, who died in 808 (1405) or 815 (1412). This opens with a *qaṣīdah* and a *takhmīs*, followed by the *ghazals* (fol. 231*a*), *muqaṭṭaʿāt* (fol. 259*b*), *rubāʿīs* (fol. 263*b*) and *muʿammayāt* (fol. 267*a*).[5]

Fol. 268*b*. The *Dīvān* of Khayālī, pupil of ʿIṣmat, who died between 850 (1446) and 853 (1449). The *Dīvān* opens with four *qaṣīdahs*, followed by the *ghazals* (fol. 272*a*), and *muqaṭṭaʿāt* (fol. 331*b*).[6]

Fol. 332*b*. The *Dīvān* of Malik ibn Jamāl al-Dīn Shāhī of Sabzavar, of the Sarbadār family, who died at Astarabad in 857 (1453). *Ghazals*, followed by *muqaṭṭaʿāt* (fol. 362*a*), *rubāʿīs* (fol. 362*b*), and *fards* (fol. 363*a*).[7]

Fol. 365*b*. The *Dīvān* of Ṭālib, presumably to be identified with Ṭālib Jābir, the pupil of Shaikh al-Ādhurī, who died at Shiraz in 854 (1449).[8] *Ghazals* on fol. 367*a*, followed by a *tarjiʿ* (fol. 436*a*), a *muṣamman* (fol. 438*b*), *muqaṭṭaʿāt* (fol. 440*a*), and *rubāʿīs* (fol. 443*b*).

Fol. 452*b*. The *Dīvān* of Ṭūsī, presumably the poet of that name who died in 869 (1464).[9] *Ghazals*, followed by *muqaṭṭaʿāt* (fol. 508*a*).

MEASUREMENTS, ETC. 19·5 × 12 cm.; the written surface measures 13·7 × 7·2 cm.; 2 columns of 16 lines. 510 folios.

WRITING AND PAPER. The writing is in fine small Persian *Nastaʿlīq*, the headings being in gilt *Ṣulṣ*. Catchwords are supplied. The paper is of fine quality, cream, and glazed: there are a few water-stains.

[1] See no. 138 *ante*.
[2] See Ethé, *India Office Catalogue*, i, col. 738 (no. 1290).
[3] See Ethé, op. cit., col. 739.
[4] See Ethé, *Bodleian Catalogue*, i, col. 594 (no. 861); *India Office Catalogue*, i, col. 491.
[5] See Ethé, *Bodleian Catalogue*, i, col. 594 (no. 860).
[6] See Ethé, *Bodleian Catalogue*, col. 599 (no. 871).
[7] See Ethé, *India Office Catalogue*, i, col. 740 (no. 1293).
[8] See Ḥājjī Khalīfah, *Kashf al-Ẓunūn*, iii, p. 292 (no. 5525).
[9] See Rieu, *British Museum Catalogue*, p. 735 (11).

BINDING. The binding is of black leather, with stamped gilt arabesques and borders. The doublures (somewhat worn) are dark crimson with lace-work medallions (black and gilt on blue ground) and corners, and gilt borders.

DATE AND SCRIBE. The manuscript is undated and unsigned, but it certainly belongs to the last third of the 9th (15th) century.

ILLUMINATION AND ILLUSTRATIONS. Fol. 1*a* bears a fine medallion, an elaborately designed gilt circle flanked by eight attached medallions with titles in gilt *Sulṣ*. Foll. 1*b*–2*a* (a little worn) are fully illuminated with gilt, blue, and black arabesques, with some white, the title being in white Cufic. There are *'unvāns* on foll. 112*b*, 147*b*, 229*b*, 268*b*, 332*b*, 365*b*, and 452*b*, with titles in white Cufic, and there is occasional ornament elsewhere. The illumination throughout is of very high quality.

ILLUSTRATIONS. The ten illustrations, in contrast with the illumination, are less pretentious and less elaborately beautiful. Some of them, however, have considerable charm, and the colouring is generally felicitous, noticeably in the miniature on fol. 15. The drawing, sometimes rather primitive, has many resemblances with the art of the early part of the century. The sky is usually gold.

The illustrations, to incidents in the poems, are as follows:

(1) Fol. 15. A youth and a lady seated on a carpet, in a landscape, with attendants.

(2) Fol. 93. A distracted lover, in a blue garment, standing before the dwelling of his mistress, who is shown at an upper window. There are three other standing figures.

(3) Fol. 126. A young man kissing the feet of an older man, seated, in a green landscape. There are two standing figures.

(4) Fol. 311. A suppliant, prostrating himself before a young man. There are four other standing figures.

(5) Fol. 353*b*. A lovesick lady, lying on a couch, attended by a physician and others.

(6) Fol. 365. A prince and a lady embracing, with attendants and musicians, in a landscape.

(7) Fol. 371. Scene in a school. The pupils, some of whom are writing, are seated round the master, who carries a stick.

(8) Fol. 400*b*. A prince, seated under a canopy, with musicians and attendants.

(9) Foll. 451*b* and 452. A double-page illustration of a hunting scene. Somewhat damaged.

(10) Fol. 477. A man, standing, strikes at another who is on his knees. There are four other standing figures. [A. J. A. and J. V. S. W.]

152

TAẔKIRAT AL-AULIYĀ OF 'AṬṬĀR

DATED 881 (1476)

Farīd al-Dīn 'Aṭṭār's Taẕkirat al-Auliyā, or Memoirs of the Saints

SUBJECT AND ARRANGEMENT. For 'Aṭṭār see No. 117 *ante*.

The *Taẕkirat al-Auliyā* is a collection of notes on Islamic saints composed of anecdotes and tales testifying to their merits but not intended as biographies. Nearly all

the saints in this work belong to the first three centuries of the Hijrah; an appendix, compiled by the author on a similar plan, consists of notes on twenty-five saints of lesser fame.[1]

The Arabic preface in this copy differs from the usual preface and starts with the words

الحمد لله الذى خلق الخلائق بقدرته وفضّل الانسان بالعبوديّة

The colophon describes the work as *al-Kunūz al-Ghaibiyyah*, 'The Treasures (emanating from) the intangible world'.

MEASUREMENTS, ETC. 24·3 × 15·3 cm.; the written surface measures 16·0 × 8·5 cm.; 19 lines; 6+305 folios. Four folios are lost after fol. 2.

WRITING AND PAPER. The writing is a bold vocalized *Naskh* enclosed within gold rulings. The paper is semi-polished and thin, and many of the pages are relaid.

BINDING. The outside of the cover and the flap is of polished brown leather with a sunk central medallion with pendants and a sunk border in gilt; it has a new spine and hinge; the inside is of modern European paper.

DATE AND SCRIBE. The manuscript was copied by two different scribes, the first unknown, and the second (responsible for foll. 212 to the end) being named 'Abd Allāh ibn 'Abd al-Karīm al-Qurashī al-Murshidī, perhaps working at Shiraz. The colophon bears the date Monday 21 Rabī' II 881 (13 August 1476).

ILLUMINATION. On folios 1*b*–2 is a double-page frontispiece richly ornamented in blue and gold, with black and gold fleurons and a sprinkling of flowers in red, white, and green. The titles are in coloured ink throughout. [E. B. and M. M.]

153

ANTHOLOGY

DATED 881 (1476)

An anthology of Persian verse by Farīd al-Dīn 'Aṭṭār and Jalāl al-Dīn Rūmī

SUBJECT AND ARRANGEMENT. The anthology comprises five *maṣnavīs* by Farīd al-Dīn 'Aṭṭār and his collection of quatrains together with the *Maṣnavī* of Jalāl al-Dīn Rūmī. The title of *Sittah* in the frontispiece refers to the five *maṣnavīs* together with the quatrains.

The text occupies the margin as well as the body of the pages. In the body of the pages are: (fol. 2*b*) the *Manṭiq al-Ṭair* or Language of the Birds; (116*b*) the *Ilāhī-nāmah* or Divine Book; (271*b*) the *Asrār-nāmah* or Book of Mysteries; (345*b*) the *Muṣībat-nāmah* or Book of Affliction. In the margins of the pages (429*b*) is the *Mukhtār-nāmah*, a collection of about 2,000 quatrains divided into fifty chapters and arranged without regard to alphabetical sequence. The six books of Jalāl al-Dīn Rūmī's *Maṣnavī*, written

[1] Both parts have been printed in the edition by Nicholson, *Persian Historical Texts*, 1905–7.

in the margins, begin on foll. 2*b*, 68*b*, 126*b*, 209*b*, 278*b*, and 354*b*, respectively, and end on fol. 429*b* where the *Mukhtār-nāmah* begins. After the *Muṣībat-nāmah* comes ʿAṭṭār's *Vaṣlat-nāmah*[1] or Book of Union with God (528*b*), which tells how Allah drove Adam from Paradise in order to compel him to take cognizance of his nature so that he might achieve unity with God.

MEASUREMENTS, ETC. 21·3 × 13·2 cm.; the written surface measures 18·6 × 9·4 cm.; 2 columns of 25 lines, 2 of oblique marginal script; 556 folios.

WRITING AND PAPER. The writing is a mediocre *Nastaʿlīq* enclosed within gold rulings. The paper is polished and very thin.

BINDING. The binding is exceptionally fine. The outside of the cover is of polished plum-coloured leather, with a flap; it has a sunk centre medallion and corners with a design in gold and a gilt, blind-tooled multiple border; the doublure has a centre and corners of brown tracery over blue, the field of gilt leather between being ornamented with a floral scroll in brown leather painted with a little colour.

DATE AND SCRIBE. The manuscript was copied by a certain Sulṭān ʿAlī (not al-Mashhadī), whose *Nastaʿlīq* has no claim to beauty, but whose larger hand, used in the headings, is fairly good. The manuscript is dated Monday 12 Rabīʿ II 881 (4 August 1476).

ILLUMINATION. On foll. 1*b*–2 is a fine double-page frontispiece richly ornamented in blue and gold and embellished with red fleurons and flowers in a style characteristic of the work of the second Timurid period; within it is the Index to the book written in white, outlined in black. Foll. 2*b*–3 are very richly illuminated in gold, blue, and green, with far less red than in the first frontispiece. Very fine *ʿunvāns* head all of ʿAṭṭār's works and each book of the *Maṣnavī*, namely, on foll. 68*b*, 116*b*, 126*b*, 209*b*, 271*b*, 278*b*, 345*b*, 354*b*, 429*b*, and 528*b*. There are floral corner pieces and floral triangles in the margins between the diagonal lines of text, and the subsidiary titles are in gold and colours.

[E. B. and M. M.]

154

QAṢĪDAT AL-BURDAH

DATED 881 (1477)

A manuscript of al-Būṣīrī's Arabic qaṣīdah in praise of the Prophet Muḥammad, with an interlineary translation in Persian verse

SUBJECT AND ARRANGEMENT. Sharaf al-Dīn Abū ʿAbd Allāh Muḥammad ibn Saʿīd al-Dūlāsī al-Būṣīrī, who was born in 608 (1211) and died in 694 (1294), is chiefly famous for his panegyric of the Prophet Muḥammad entitled *al-Kawākib al-durriyyah fī madḥ Khair al-bariyyah* (also known as *Qaṣīdat al-Burdah*), which is widely believed to have magic properties. The poem has been frequently printed and has been translated

[1] Instead of this title that of *Khusrau u Gul* is given in the frontispiece.

into many languages: an English version was published by Shaikh Faizullah Bhai at Bombay in 1893. For Persian paraphrases see Ahlwardt, *Verzeichniss der arabischen Handschriften der königlichen Bibliothek zu Berlin*, nos. 7804–6; Ethé, *Catalogue of Persian Manuscripts in the Library of the India Office*, i, col. 1436 (no. 2647) and col. 1437 (no. 2650); and the references in Brockelmann, *Geschichte der arabischen Litteratur*, Suppl. i, p. 469. This copy begins with a preface in Persian:

الحمد لله ناصر العباد بقدرته وجلاله . . . اما بعد بدان نصرك الله تعالى كه قصيدهٔ برده مشتملست بر صد و شصت و سه بيت غرّا الخ

The Persian paraphrase begins:

ايا ز ياد كردن ياران ذى سلم آميختى تو اشك ز ديده روان بدم

The colophon is followed by five *maṣnavī* couplets in Persian. The present copy provides no indication of the authorship of the paraphrase.

MEASUREMENTS, ETC. The written surface measures 16·6 × 8·5 cm. 11 lines in 2 columns within gilt, blue, red, and green rules. The margins have been trimmed. There are 18 folios.

WRITING AND PAPER. The writing is in superb Persian *Nasta'līq*: the Arabic being in turquoise and the Persian in gold. Catchwords are supplied. The paper is of fine quality, cream and (foll. 7–18) pink tinted, glazed, and gold-sprinkled.

BINDING. The outer covers are in red leather and are modern. The doublures are in nut-brown leather with lace-work ornamentation, gilt on blue and green ground within tooled gilt rules.

DATE AND SCRIBE. The transcription is dated end of Shavvāl 881 (end of January 1477). The scribe is the celebrated calligraphist Sulṭān 'Alī al-Mashhadī who died in 919 (1513).[1] The copy was made at Herat. The colophon reads as follows:

خدم بكتابتها العبد الفقير اقلّ مماليك الحضرة الخانيّة الخاقانيّة السلطانيّة الحسينيّة سلطان علي المشهدى في اواخر شوّال ختم بالخير والاقبال سنة احدى وثمانين وثمانماية الهجريّة بدار السّلطنة هراة

ILLUMINATION. On fol. 1*b* a tidily executed *'unvān*, a blue rectangle relieved with gilt arabesques and flowers within a black border with floral decoration. Margins are blue with gilt leaf arabesques; there are five ornamented medallions, of various colours, to each leaf. The colophon (fol. 17*b*) is written in black with two words in green on a natural ground with clouds picked out in pink, and with blue, gold, and green arabesques. There is an end-panel of leaf and floral arabesques. [A. J. A.]

155
LAMA'ĀT OF 'IRĀQĪ

DATED 883 (1478)

SUBJECT AND ARRANGEMENT. For this occult treatise in twenty-eight chapters by Fakhr al-Dīn Ibrāhīm ibn Shahriyār 'Irāqī, see no. 122 *ante*.

[1] See Blochet, *Les Calligraphes et les Miniaturistes*, p. 222.

MEASUREMENTS, ETC. 22·8 × 14·1 cm.; the written surface measures 14·0 × 6·3 cm.; 14 lines; 41 folios.

WRITING AND PAPER. The writing is an exquisite *Nasta'līq* in black and various coloured inks, many of the coloured letters being outlined in black. The polished paper is rather opaque.

BINDING. The outside of the cover and flap is of gilded black lacquer with a central cusped oval,[1] and corners, on a field ornamented with leaf and rose scroll-work, the whole inscribed within a border of leaf-scroll design.

DATE AND SCRIBE. The manuscript was copied by the celebrated Sulṭān 'Alī al-Mashhadī, who has dated it at Herat in the second decade of Ramaẓān 883 (6 to 15 December 1478).

ILLUMINATION. Though not lavishly ornamented, the manuscript is a model of fine taste. Foll. 2*b* and 3, in particular, are of rare beauty. On fol. 2*b* is a magnificent *'unvān* in lapis, with decorative foliage forms bearing flowers of various colours and an inscription in gold Cufic on a gold ground of a different tone, the whole inscribed within gold panels, and surmounted by a lapis band ornamented with black fleurons and decorative foliage of similar style. The script beneath is written chiefly in green on cloud forms on a hatched and dotted gold field. The script on the opposite page is in gold on cloud forms ornamented with blue fleurons on a similar field.

SEALS AND INSCRIPTIONS. On fol. 2 is an *ex-libris* of Muḥammad As'ad, chief door-keeper of the Constantinople Seraglio; on the same folio is an ex-libris of Ibrāhīm Najātī, son of Aḥmad, dated 1234 (1818). [E. B. and M. M.]

156

BŪSTĀN

DATED 883 (1497)

Sa'dī's Būstān, or Orchard

SUBJECT AND ARRANGEMENT. Sa'dī[2] completed the *Būstān*, an ethical *Maṣnavī*, in 655 (1257). It has been repeatedly translated. See Ethé, *India Office Catalogue*, col. 656.

MEASUREMENTS, ETC. 27·3 × 17·9 cm.; the written surface measures 14·7 × 6·6 cm.; 2 columns of 14 lines; 159 folios.

WRITING AND PAPER. The writing is a good *Nasta'līq*. The text has a border of gold flowers on a blue ground enclosed within gold and coloured lines. The paper, of

[1] Termed a *turanj* (citrus) by Persian craftsmen. [2] See no. 109 *ante*.

a nut-brown tone, has been reset within margins of a thicker paper of a biscuit tone, the decoration of which is described below.

BINDING. The outside of the cover is of black lacquered leather with centre and corners containing a black design on gold on a black field with gold floral pattern, the whole enclosed within a gold panelled border. The doublures are of chestnut leather with central medallions and two pendants, the corners and panelled border have a gold and coloured scroll design on blue and green grounds.

DATE AND SCRIBE. A colophon in unusually elegant language runs: 'Here ends the task of copying a manuscript whose pearls and brilliants are arranged with consummate art in the form of written phrases and maxims, in the hand of the humble slave who in his misery sighs for the favours of the only God, Mīr Shaikh Muḥammad, son of Shaikh Aḥmad, may Allah pardon his sins and overlook his failings, during the last decade of Shavvāl of the year 883 [14 to 23 January 1497].' At the sides appear the words:

'Painted by the sinful slave Bihzād.' | 'May Allāh better his condition.'

This attribution is discussed later.

ILLUMINATION AND ILLUSTRATIONS. The framework surrounding the text contains scroll-work in gold, on sky-blue; the wide outer margins are covered with floral and geometric figures executed in two shades of gold and printed from wood-blocks. The titles are in blue, red, and gold. On fol. 1*b* is a minutely executed *'unvān* in gold and dull-toned colours surmounted by a decorated border of similar style.

The eleven miniatures,[1] interesting in themselves, are made more so from their being ascribed in the colophon to Bihzād.

The words of the note giving the renowned painter's name are apparently written in the same ink and by the same hand as the rest of the text. If this is accepted, we must suppose that the genuineness of Bihzād's share in the manuscript was vouched for by the scribe. There is nothing in itself impossible in such an inscription, however unusual.

On the other hand, there are difficulties. The z of the word Bihzād is written incorrectly as ذ and not ز; and Mr. Minovi considers that the words 'the sinful slave Bihzād' may have been substituted for a different name from that originally written. It is, however, hard to detect, under a microscope, any disturbance of the surface of the paper. It is possible again that the whole note is by another hand from that of the scribe of the text. If so, the imitation is a skilful one.

The miniatures are not, in any case, typical in all respects of Bihzād's known style. The figure-drawing especially is not notably accomplished. On the other hand, the painter has a talent for dramatic and expressive gesture, and the miniatures have, at any rate, some affinity with Bihzād's manner.[2]

The colouring is brilliant and charming, fresh blue tones being very prominent.

[1] See Arnold, *Painting in Islam*, pp. 101, 105, and Plates xxvi and xxx (nos. 7 and 4).

[2] See Kühnel, in *Survey of Persian Art*, pp. 1862–3, Ettinghausen in article 'Bihzād' in Supplement to *Encyclopaedia of Islam*. The former rejects the attribution of these paintings to Bihzād, but admits resemblances to his style, and ascribes them to a contemporary master; the latter accepts it 'with considerable certainty'. See also *B.W.G.*, p. 86, in which it is suggested that the miniatures may be early work of Bihzād.

The subjects are as follows:

(1) Fol. 9*b*. A Ṣūfī riding on a panther, holding a snake as if it were a whip; a man leaning on a stick is asking him how he tamed the panther; the landscape contains trees by a stream and rocks, upon which are gazelles and birds; the sky is gold.

(2) Fol. 16. A prince seated on a throne outside a tent, in a landscape containing a tree in bloom and some elms, is reproaching his counsellor who is held on his knees by two other courtiers; the method of delineation of the white clouds in the blue sky is unusual.

(3) Fol. 28. A foolish man sawing off the branch on which he is seated; in the flowered meadow traversed by a stream the owner of the garden stands looking on, biting his finger in astonishment.

(4) Fol. 46*b*. Abraham, with a nimbus round his head, followed by three men, is inviting an aged fire-worshipper, who bends low before him, to come back to his guest-house, from which he had previously driven him. The angel Surūsh is descending with outspread wings from the sky in a gold cloud shaped like a nimbus of flame. At the back is a building of salmon brick with a green dome and a salmon and green tower; the surround of the doors is elaborately decorated and contains inscriptions.

(5) Fol. 72. Majnūn, uncovered above the waist, conversing with a man in white at the foot of some multi-coloured rocks, behind which trees are springing; birds and a lion are disporting themselves near a stream; the sky is blue.

(6) Fol. 73*b*. Sa'dī, in a boat on the western sea, astonished to see his companion, a Ṣūfī from Faryab, who, refused a passage by the owner of the boat, has followed it on his praying-mat floating on the water; along the sea-shore are blue and pink rocks covered with flowering trees; the sky is gold.

(7) Fol. 82. Jesus, in a prophet's nimbus of flame, conversing with a devout old man, wearing a turban, and a repentant sinner, who is bowing bareheaded before him. On one wall of the room is a floral fresco, below which is a dado of blue and green faience tiling; the garden is visible through an open door. As in (4), the wall is decorated in a manner typical of the Herat style period.

(8) Fol. 92. Malik Ṣāliḥ seated on a gold throne like that in (2), outside his palace, the wall of which is decorated as in the previous painting; before him kneel two men guarded by a warrior; the sky is gold.

(9) Fol. 102*b*. A warrior in a felt coat has taken prisoner an archer from Ardabil whose arrows have failed to pierce the warrior's coat; the prisoner's hands are tied at his back. Behind are some blue felt Turkish tents; in the blue sky are moon and stars. The ground is gold.

(10) Fol. 119*b*. The famous mystic Dā'ūd of Ṭai seated beneath a tree; before him is a Ṣūfī carrying on his back an inebriated companion, whom by order of the mystic he is taking home. The sky is in part dark blue with clouds, in part gold.

(11) Fol. 158*b*. A *mu'azzin* in a mosque seizing by the collar a drunkard whose turban has fallen off and who is praying Allah to raise him to the highest heaven. The walls are panelled with blue faience tiles and the door is elaborately decorated.

[E. B. and M. M.]

157

SHĀH-NĀMAH

DATED 885 (1480)

The Shāh-nāmah of Firdausī

SUBJECT AND ARRANGEMENT. Although the archaic preface,[1] embodying also the introduction to the prose Book of Kings, composed for Abū Manṣūr Muḥammad ibn ʿAbd al-Razzāq,[2] was replaced in about 829 (1426) by a far more pretentious and less interesting one written for the Timurid prince Bāisunghur, this manuscript reproduces the archaic one, giving two versions of Firdausī's life, of the circumstances attending the writing of the Epic, and of his satire on Sulṭān Maḥmūd of Ghazna, with a list of the rulers in the four pre-Islamic dynasties of Iran. The epilogue is a combination of the epilogues to the recensions of A.H. 384 and of A.H. 400, with both dates and several lines of satire.

MEASUREMENTS, ETC. 34·6–34·8 × 23·3 cm.; the written surface measures 23·0 × 15·4 cm.; 4 columns of 25 lines; 572 folios.

WRITING AND PAPER. The writing is a *Nastaʿlīq* enclosed within gold and blue rulings; the scribe has preserved the early orthography ب and ج for پ and چ. The paper, the upper and lower edges of which are stained and some of which are repaired, is rather mottled, polished, and thin.

BINDING. The cover is of crimson velvet with a flap and an edging of blue, red, and white braid; the inside is of yellow silk.

DATE AND SCRIBE. The manuscript was copied by Muḥammad Baqqāl, and is dated Jumādā 1 885 (July–August 1480).

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*–2 is a fine double-page frontispiece in Timurid style, in blue and gold and a minimum of black, with Cufic inscriptions in white; the opening lines of the preface which it encloses are on cloud-scrolls on a field of gold cross-hatching. On fol. 6*b* is an *ʿunvān* in similar style containing the author's name. On fol. 283*b*, at the head of the second book, is a *sarlauḥ* in similar technique.

The style of the miniatures is typical of the archaic survival, in the illustrations to some manuscripts of the epic, of traditional methods of representation, originally derived, it may be, from mural art. They are closely akin to those in a manuscript in the British Museum (Add. 18188, dated A.H. 891 (1486)). The colours are good and well-balanced; the drawing, economical and incisive, and several stylistic details, would seem to connect these illustrations with the Shiraz school of the early 15th century.[3] The subjects of the individual paintings are as follows:

(1) Fol. 5*b*. Firdausī in the presence of Sulṭān Maḥmūd of Ghazna, who is seated on a carpet near a tree, surrounded by his court dignitaries.

[1] See no. 110 *ante*. [2] See p. 110. [3] See Kühnel, in *S.P.A.*, p. 1849.

(2) Fol. 9*b*. Gayūmarṣ, the first king, surrounded by the first men and wild animals. In accordance with iconographic tradition the painting is largely in white.

(3) Fol. 11*b*. Jamshīd enthroned near a tree in a garden, presiding over the arts he has devised for men.

(4) Fol. 14. The tyrant Ẓaḥḥāk seated on his throne in a room of his palace, the walls of which are painted with a fresco of foxes; the two sisters of Jamshīd seated before Ẓaḥḥāk wear the head-dresses of Timurid princesses. Ẓaḥḥāk's head is obliterated.

(5) Fol. 25*b*. Farīdūn's sons Salm and Tūr murder their brother Īraj, to whom their father had promised the Persian Empire.

(6) Fol. 49*b*. Rūdābah gives birth to her son Rustam in a hall adorned with mural frescoes; before her stands Zāl, wearing the crown; there are several ladies with Timurid head-dresses.

(7) Fol. 51. Young Rustam fells the white elephant with one blow of his grandfather's mace.

(8) Fol. 72. Rustam slays the white Dīv in the depths of its cave whilst Aulād is tied to a tree.

(9) Fol. 81*b*. The Iranian king Kai Kā'ūs tries to ascend to heaven on a throne borne by eagles.

(10) Fol. 85*b*. Tahmīnah, the daughter of the king of Samangān, is led by a black man to Rustam, who is reposing mace in hand.

(11) Fol. 96*b*. Rustam, wearing the White-Dīv-mask head-dress, slays his son Suhrāb.

(12) Fol. 105*b*. Kai Kā'ūs's son Siyāvush, accused of proposing love to his stepmother Sūdābah, passes through the fire, before her and his father, to prove his innocence.

(13) Fol. 115*b*. Siyāvush playing polo before the Turanian king Afrāsiyāb, to whose court he has fled.

(14) Fol. 127*b*. Gurvī Zirih beheads Siyāvush; a man-at-arms is receiving his blood in a basin.

(15) Fol. 142. Kai Khusrau crosses the Oxus with his mother Farangīs and the Paladin Gīv.

(16) Fol. 155. The duel between Bīzhan and Furūd; both are mounted.

(17) Fol. 178*b*. Rustam, on foot, fighting the Turanian Ashkabūs, whose horse has been wounded by Rustam's arrow.

(18) Fol. 188*b*. Rustam lassoes the Khāqān of China and pulls him from his white elephant.

(19) Fol. 214*b*. Rustam rescues Bīzhan, in the presence of his wife Manīzhah, from the well.

(20) Fol. 238*b*. Gurgīn, with the head of Andarīmān suspended to his saddle, carries off the dead man's steed with a lasso.

(21) Fol. 272. King Khusrau descends from his throne and beheads his grandfather Afrāsiyāb; Garsīvaz is being brought in chains to undergo a similar fate.

(22) Fol. 283*b*. The Kayanian king Luhrāsp enthroned between two trees in the midst of his court.

(23) Fol. 305. Gushtāsp, seated on his throne, has his son Isfandiyār put in chains.

(24) Fol. 316. Isfandiyār slays the Sīmurgh with a sword; his chariot is represented

by a box-like erection placed on the armoured horse and protected by a shield and several spear-heads and daggers forming a semicircle over his head.

(25) Fol. 343. Rustam slays Isfandiyār by piercing his eyes with a two-barbed arrow.

(26) Fol. 350. Rustam, as he falls into the pit where he and his steed Rakhsh are impaled on lances, succeeds in killing his brother Shaghād, the author of his death.

(27) Fol. 370. Iskandar on pilgrimage at the door of the Ka'bah at Mecca.

(28) Fol. 410*b*. Bahrām Gūr hunting onagers on a camel; his favourite Rūmī slave, Āzādah, lies on the ground with her harp beside her.

(29) Fol. 421. The cobbler riding one of Bahrām Gūr's lions; the lion-keeper has followed the lion with the chain that the lion has broken and left.

(30) Fol. 481. Ṭalḥand and Gau, sons of Jamhūr, fighting for the throne; they are on thrones carried on the backs of elephants and are surrounded by their armies. The story of which this is an illustration purports to explain the origin of the game of chess.

[E. B. and M.M.]

158

SHĀH-NĀMAH

DATED 885 (1480)

The Shāh-nāmah of Firdausī

SUBJECT AND ARRANGEMENT. This manuscript is, like no. 157, provided with the archaic preface, but lacks the genealogies of Abū Manṣūr ibn 'Abd al-Razzāq and his Minister. Firdausī's epilogue is that of the first recension made by him in A.H. 384.

MEASUREMENTS, ETC. 25·0 × 17·5 cm.; the written surface measures 17·9 × 11·8 cm.; 4 columns of 23 lines; 593 folios.

WRITING AND PAPER. The writing is a small *Nasta'līq*. The paper is of a deep ivory tone, polished, and thin.

BINDING. The modern binding is of dark olive green leather; the inside of the cover is of cream paper.

DATE AND SCRIBE. The copy was made by two anonymous scribes and is dated 23 Monday Jumādā I 885 (31 July 1480).

ILLUMINATION AND ILLUSTRATIONS. On fol. 2*b*, where the preface begins, is a splendid *sarlauḥ* in the best Timurid style, in blue, black, and gold, with Cufic script in white. On foll. 8*b*–9 is a double-page frontispiece containing the opening verses of the Epic; it is richly illuminated in blue, gold, and black, and ornamented with red fleurons and flowers. On fol. 289*b* is a *sarlauḥ* in blue, gold, black, and some red, with the title of the History of Luhrāsp, regarded as the beginning of the second book of the Epic, in white script.

The illustrations are of a somewhat archaic type, close in style and colouring, but inferior, to those of the contemporary manuscript 157 just described. They are good

examples of the traditional *Shāh-nāmah* style, originating perhaps from mural art, of which they retain certain characteristics.

The subjects of the individual paintings are as follows:

(1) Foll. 1*b*–2. This double-page frontispiece shows the king of Iran seated on a carpet under a canopy in a park crossed by a stream, listening to music in the midst of his court; an attendant is offering him a gold dish. The miniature is somewhat damaged.

(2) Fol. 16. The usurper Ẓaḥḥāk seated on a throne.

(3) Fol. 37. Sām, having just recovered his son Zāl from the Sīmurgh, is taking him back to Zābulistān.

(4) Fol. 76*b*. Rustam, dressed in a panther-skin coat, holding converse with the Iranian king Kai Kā'ūs.

(5) Fol. 84*b*. Kai Kā'ūs tries to ascend to heaven on a throne borne by eagles.

(6) Fol. 100*b*. Rustam, failing to recognize his son Suhrāb, wounds him mortally.

(7) Fol. 110. The fire ordeal of Siyāvush.

(8) Fol. 146*b*. Kai Khusrau, his mother Farangīs, and the Paladin Gīv, have crossed the Oxus on horseback; the boatman, who refused to give them a passage, has come now to beg their pardon. Kai Khusrau and his mother are sitting on a blue carpet under a tree, with Gīv kneeling before them.

(9) Fol. 185. Rustam slays Ashkabūs the Turanian with an arrow.

(10) Fol. 195*b*. Rustam catches the Khāqān of Chīn with his lasso and pulls him to the ground.

(11) Fol. 205. The demon Akvān seizes the ground upon which Rustam is asleep, to fling him into the sea.

(12) Fol. 231. The Iranian hero Bīzhan holding the head of Hūmān the Turanian, whom he has just decapitated.

(13) Fol. 245. Pīrān, wounded by Gūdarz, takes refuge on a rock; Gūdarz threatens him with a spear.

(14) Fol. 265. Rustam arrives, gold mace in hand, before the walls of Kang-bihisht.

(15) Fol. 278. Kai Khusrau decapitates Afrāsiyāb.

(16) Fol. 289. The Iranian king Luhrāsp, enthroned, with his court around him; before him, seated on a green cushion, are his sons Zarīr and Gushtāsp.

(17) Fol. 295*b*. Gushtāsp, son of Luhrāsp, slays the dragon of the mountain of Saqīlah.

(18) Fol. 319. Isfandiyār, son of Gushtāsp, fights the Sīmurgh with a sword.

(19) Fol. 340*b*. Rustam slays Isfandiyār by piercing him through the eyes with an arrow.

(20) Fol. 346. Rustam falls into the pit where he and his steed Rakhsh are impaled on lances; in falling he succeeds in piercing with a single arrow the tree behind which his brother Shaghād has taken refuge, and in slaying him.

(21) Fol. 375. The prophets Khiẓr and Ilyās (Elias), their heads encircled by nimbuses, find the Water of Life springing from the depths of a dark cave; on either side is a horse and without is Iskandar, who has lost the way to the fountain. This illustration is inaccurate: Khiẓr and Ilyās should not have been treated as two because in the Epic they are one and the same prophet.

(22) Fol. 410. Bahrām Gūr, crowned and mounted, chases onagers, while his favourite Āzādah, also mounted, plays the harp.

(23) Fol. 415*b*. Bahrām Gūr seizes the crown from between two lions which he fells with his mace.

(24) Fol. 470*b*. Khusrau Anūshīrvān has ordered Zarvān and a Jewish sorcerer to be put to death. They are hanging by the feet from a hook while two archers pierce them with arrows.

(25) Fol. 511. Bahrām Chūbīn slays Sāvah Shāh with an arrow.

(26) A fabricated figure of a princess, constructed for the purpose of deception, and made to weep by machinery, seated on a golden throne beneath a tree, with a woman-servant in blue beside her. She is being addressed by one of the envoys of Khusrau Parvīz to the Qaiṣar.

(27) Fol. 551. Bahrām Chūbīn slays Maghātūrah with an arrow.

(28) Fol. 569*b*. Khusrau Parvīz enthroned in the palace grounds; a kneeling servant is offering him a gold dish; Bārbud the musician is concealed in the trees opposite.

(29) Fol. 590. The last Sasanian king, Yazdagird III, is murdered by Khusrau the miller in his mill; there are some rough representations of millstones.

[E. B. and M. M.]

159

ANTHOLOGY

MID-15TH CENTURY?

An anthology of selected Persian poems

SUBJECT AND ARRANGEMENT. This little volume, oblong in shape, is one of a group, often closely resembling each other, of small, finely constructed books (usually, if not always, anthologies) of the Timurid period and later. They are specially adapted for carrying about, perhaps in the turban.[1] The poets represented in the selection are Rūmī (Shams i Tabrīz), Khayālī, 'Ubaid i Zākānī, Farīd al-Dīn 'Aṭṭār, Ḥāfiẓ i Sa'd, and Amīr Khusrau of Delhi. The leaves appear to be in some disorder. On fol. 1*a* a poem has been added by one 'Alī Nūrī Pur-Nūr with the date [1]125 (1713).

MEASUREMENTS, ETC. The written surface varies, as do the number of lines, which run horizontally and diagonally. The overall measurement is 20·3 × 7·2 cm.; 61 folios.

WRITING AND PAPER. The writing is a fine, small calligraphic Persian *Nasta'līq*: the headings are in gilt *Ṣulṣ*. There are no catchwords. The paper is of fine quality, dark cream, and glazed: there are a few water-stains.

BINDING. The binding is of dark-blue limp leather, painted red without, with gilt decorations and rules.

DATE AND SCRIBE. The manuscript is undated, but the handwriting and the illustrations, as well as the poets represented in the selection, point to a date not later

[1] Compare, in the present collection, nos. 122, 127, and 185; and see Ettinghausen, in *S.P.A.*, p. 1966.

than the beginning of the 16th and probably considerably earlier than the end of the 15th century. The name Muḥammad Ṣādiq occurs at the end of the transcription, but this appears to be a later addition rather than the name of the scribe.

ILLUMINATION AND ILLUSTRATIONS. The illumination is typical of this class of small oblong manuscript.

On foll. 4*b*, 22*b*, 23, 24*b*, 25, and 44 are miniatures of angels, in pairs, painted in bright colours in the margins above the text, or upside down with reference to the writing. Each angel has one wing pointing upwards and the other downwards. A peculiarity of these figures is that, below the waist, the human form ends in floating drapery.

The margins are stencilled in pale purple and gilt with a variety of floral, animal, and other designs, and there is some decoration of the text space, and most pages have a small gold flower corner-piece. The stencilled designs are frequently outlined in fine black instead of gold. [A. J. A. and J. V. S. W.]

160

MANṬIQ AL-ṬAIR

CIRCA 1480

ʿAṭṭār's Manṭiq al-Ṭair or 'The Speech of the Birds'.

MEASUREMENTS, ETC. 24·9 × 15·5 cm.; the written surface measures 15·6 × 8·8 cm.; 2 columns of 16 lines and vertical marginal script.[1] 127 folios.

WRITING AND PAPER. The writing is a good *Nastaʿlīq.* The paper is of a yellow tone, polished. Several folios, such as 19, 32–5, 41, 62–3, 93, and 106, are of later (probably 19th century) date than the original text.

BINDING. The outside of the handsome cover (probably of the mid-16th century) is of lacquered papier mâché, with designs in gold and colours on a black-green ground, with gold sky; the designs on the front and back boards are different: on one is a bear climbing into a tree, at the foot of which is another bear; a lion is devouring a deer, and there are monkeys and other animals. The other board shows animals—foxes, deer, wild sheep, and a lioness with her cubs—with trees in a flowery meadow.[2] Black doublures with gilt central designs and corners; red leather hinge.

DATE AND SCRIBE. The manuscript bears no date, but was probably copied about the year 1480. According to the colophon, the scribe was the celebrated Sulṭān ʿAlī al-Mashhadī, who copied the manuscript at Herat.

ILLUMINATION. On foll. 1*b*–2 is an elaborate double-page frontispiece, a particularly beautiful example of the minute style of Herat illumination, composed of rectangles and other geometrical figures, mainly in blue and gold, with black and red fleurons.

[1] This disposition of the text, in two columns down the body of the page and two vertical lines in the margin, is unusual, the marginal script normally being oblique.

[2] Reproduced in *S.P.A.*, plate 974 B.

The decoration of fol. 1*b* is the work of a slightly more skilled illuminator than that of fol. 2, which may be by a pupil.

On fol. 127, at the end of the text, is a rosette, and on the same page is a side border; both of the 19th century.

There is Cufic script on some of the pages; the titles are in red and blue throughout.

[E. B. and M. M.]

161

LEAVES FROM A KHAMSAH OF NIẒĀMĪ

EARLY 15TH CENTURY

Two illustrated folios from a manuscript of the Khamsah of Niẓāmī

SUBJECT AND ARRANGEMENT. The folios are from separate poems, one being from the *Khusrau u Shīrīn*, the other from the *Iskandar-nāmah*.

MEASUREMENTS, ETC. 14·5 × 19·5 cm. Written surface 13·3 × 9·1 cm. There are a few lines of text at the top of each of the pages containing the miniatures, which extend into the outer margins.

WRITING AND PAPER. The script is a small *Nasta'līq*, in four columns of nineteen lines, within gold rulings. Headings are in gold *Ṣuls*. The polished paper is rather thin.

DATE. The folios contain no date, but apparently belong to the first quarter of the 15th century, and the miniatures are contemporary with the text. They were perhaps executed at Shiraz; they have close affinities with Shiraz painting of the period.[1]

ILLUSTRATIONS. See last paragraph. The two miniatures, economically drawn, are rather simply designed. The figures and tree forms are a little stiff; the flowers and foliage are magnified. The colouring is cool and subdued. Miniatures in this style, by no means common, are important for the study of early Timurid painting.

The subjects of the two illustrations are:

(1) Khusrau accused before his father, Shāh Hurmuz.

(2) Sikandar visiting the Khāqān of Chīn.

The sky in (1) is gold, in (2) blue.

[J. V. S. W.]

162

KHAMSAH OF NIẒĀMĪ

DATED 886 (1481–2)

A manuscript of Niẓāmī's Khamsah or Five Poems

SUBJECT AND ARRANGEMENT. The poems are arranged in the following order: (fol. 1*b*) *Makhzan al-Asrar*; (fol. 33*b*) *Khusrau u Shīrīn*; (fol. 116*b*) *Lailā u Majnūn*; (fol.

[1] Compare, for instance, for the landscape and tree details, the frontispiece (in colour) to *Persian Miniature Painting*, and Plates 859 and 862 of *S.P.A.* See also *Persian Miniature Painting*, Plate xxxviii.

174*b*) *Haft Paikar*; (fol. 242*b*) *Sharaf-nāmah*, and (fol. 334*b*) *Iqbāl-nāmah*, the first and second books of *Iskandar-nāmah* here called *Iskandar-nāmah* and *Sharaf-nāmah*, respectively. Some of the leaves are out of order, and there are several lacunae. A few of the original miniatures also seem to be missing.

MEASUREMENTS, ETC. 27·5 × 17·0 cm.; the written surface measures 17·0 × 10·7 cm.; 4 columns of 19 lines; 381 folios.

WRITING AND PAPER. The writing is a good *Nasta'līq* within gold and blue rulings. The paper is polished and thin.

BINDING. The outside of the cover is of coarse black leather with a sunk central medallion with two pendants and sunk corners with a floral design in red leather on a gold ground; the inside is of plain reddish leather; the spine back is new.

DATE AND SCRIBE. The copy was made by Murshid, and is dated (fol. 381) 886 (1481–2).

ILLUMINATION AND ILLUSTRATIONS. The illumination, in which M. Blochet detected a modification, by an artist of Western Iran, of Herat style, is elaborate and tasteful. On fol. 1 is a rosette in gold destined to contain either the comprehensive title of the work or the name of the patron of the manuscript; it is surrounded with a lapis wreath ornamented with gold scroll-work and black fleurons; on foll. 1*b*–2, at the beginning of the *Makhzan al-Asrār*, is a superb double-page frontispiece[1] of arabesque and medallion motives, with scrolls and coloured flower forms, enclosing seven lines of text on each page, on cloud scrolls on a gold ground; the border is of blue and two shades of gold with red flowers, and some black and white; on fol. 33*b*, in a similar technique, is the *'unvān* to the *Khusrau u Shīrīn*; on fol. 116*b* is the *'unvān* to the *Lailā u Majnūn*; it is enclosed within an unusual green border ornamented with gold crosses; on fol. 174*b* is the *'unvān* to the *Haft Paikar*, in two shades of gold with slight touches of black; on foll. 242*b* and 334*b* are the *'unvāns* to the first and second books of the *Iskandar-nāmah*, in blue and gold of two shades with a few black fleurons. The titles, when given, i.e., on foll. 116*b*, 174*b*, 242*b*, and 334*b*, are in white, outlined in black. The headings throughout the five *maṣnavīs* are in gold ink within gold cartouches decorated with elegant scroll-work, and there are floral corner-pieces in gold and colour. An unusual feature of the manuscript is a number of small marginal paintings of landscapes, fruit, flowers, and trees, very delicately executed. Especially notable are (in the left-hand bottom corners of foll. 128 and 129) the paintings of rocks and yews, the peach with its foliage (131), fruit and foliage (131*b*, 132), flowers (152*b*), cherries (158*b*), trees and rocks (242*b*, 243, 245), and wayside trees (315, 315*b*).

The miniatures, considering the date of the manuscript, are somewhat archaic, and show no traces of the Bihzadian style. The figure-drawing is economical, and at times very expressive; it is close to that of the earlier Timurid period. The colouring is very refined and generally of great delicacy, and flowers and birds are charmingly rendered. The skies are usually gold; some of the backgrounds are mauve.

[1] See Ettinghausen, in *S.P.A.*, p. 1971.

The subjects of the individual paintings (some of which encroach on the text space as well as the margins) are as follows:

(1) Fol. 23. An old woman begging justice of the Saljūq Sultan Sanjar, who is mounted and followed by his parasol-bearer; behind some rocks are the Sultan's suite, their horses' heads only being shown.

(2) Fol. 26*b*. Farīdūn, crowned, mounted, and bow in hand, chasing a gazelle in the presence of some of his court and cavalry.

(3) Fol. 43. Khusrau Parvīz imploring pardon of his father, the Sasanian king Hurmuzd, who is enthroned in his park in the company of three people.

(4) Fol. 50*b*. Khusrau Parvīz, passing on horseback behind some rocks, sees Shīrīn bathing in a stream; at the foot of some rocks at the back is Shīrīn's horse.

(5) Fol. 57*b*. Khusrau Parvīz thrusting with his fist at a lion which has attacked the tent he is occupying with Shīrīn.

(6) Fol. 73. Shīrīn on horseback visiting Farhād on the rocks of Mount Bīsutūn; he is handing Shīrīn a gold vase, and is at the foot of a rock carved with a bas-relief of a king, between a young woman and a man, with representations of the two winged victories over the brow. This relief and the winged victories may be regarded as the traditional reminiscence of the sculptures of Tāq i Būstān executed by order of Khusrau Parvīz.[1] In the foreground are a shepherd and his goats.

(7) Fol. 107. While Khusrau and Shīrīn are reposing, Shirūyah's servant plunges a dagger into Khusrau's throat.

(8) Fol. 127*b*. Majnūn, brought by his father on a pilgrimage to Mecca to be cured of his love-frenzy for Lailā, is here seen knocking at the door of the Ka'bah. Around Majnūn are other pilgrims. Angels are hovering against Chinese cloud forms in the blue sky.

(9) Fol. 130*b*. A crowned king, accompanied by some of his court, making obeisance to a hermit in his cave.

(10) Fol. 143. The fight between the Arabs of Lailā's and Majnūn's clans; Majnūn is standing at the foot of a tree.

(11) Fol. 145*b*. Majnūn being led on a chain by an old woman to Lailā's tent; two female musicians are playing to her.

(12) Fol. 186. Bahrām Gūr on horseback attacks a lion which has seized a deer.

(13) Fol. 195*b*. Bahrām on the balcony of his general's palace watching the approach, with an ox on her shoulders, of his own Chinese maiden whom he had driven away. On the wall at his back is a fresco of antelopes and birds, and on the right a garden with trees against a gold sky.

(14) Fol. 200. Bahrām on Saturday under the black dome with the princess of the first region. Bahrām, dressed in black, is reclining; before him is the princess; beneath the dome, upon the walls of which are depicted, on a gold background, two winged victories, are servants and musicians. These are repeated throughout this series of miniatures, as is the marginal figure of a seated attendant under a flowering tree. All the figures are in black or dark blue.

(15) Fol. 207*b*. Bahrām on Sunday under the yellow dome with the princess of the second region and female musicians; all the figures are in yellow or light brown.

[1] Cf. plates 159*b* and 160*b* in the *S.P.A.*, vol. iv.

(16) Fol. 210*b*. Bahrām on Monday under the green dome with the princess of the third region and female musicians; all are in green.

(17) Fol. 214*b*. Bahrām on Tuesday under the red dome with the princess of the fourth region and female musicians; all are in red.

(18) Fol. 218. Bahrām on Wednesday under the blue dome with the princess of the fifth region; all are in blue.

(19) Fol. 224. Bahrām on Thursday under the sandal-wood-coloured dome, with the princess of the sixth region; all are in sandal-wood colour.

(20) Fol. 229. Bahrām on Friday under the white dome, the figures are in white.

(21) Fol. 261. Sikandar is listening to a story told to him by a shepherd. This folio and the following one belong to the second book of Iskandar, between foll. 341 and 342.

(22) Fol. 281. Sikandar seated in a meadow, appointing a regent before setting out to conquer Chīn.

(23) Fol. 284*b*. Nūshābah, Queen of Barda', on her throne, handing a cup to Sikandar, who is seated in a garden in which are assembled the queen's ladies-in-waiting.

(24) Fol. 294. Sikandar supporting on his knees the head of the mortally wounded Dārā, whose murderers are being led, bound, before the conqueror.

(25) Fol. 322*b*. Sikandar on the sea-shore, on a horse caparisoned in gold, dragging in his wake by a lasso the devilish hero of the Russians.

(26) Fol. 327*b*. Sikandar and the heroic daughter of a Chinese general reclining in the chamber of a palace, on the white wall of which is a painting of antelopes running in a forest, on whose trees are singing birds; at the door stand two ladies-in-waiting.

(27) Fol. 352*b*. Sikandar enthroned by a stream in a garden with philosophers round him.

(28) Fol. 368*b*. Sikandar has arrived at the South-Eastern Sea, and is watching through a door the mermaids in the water.

SEALS AND INSCRIPTIONS. On fol. 242 is the *ex-libris* of a prince which runs: 'From the library of the most great and noble Amīr, son of an Amīr, 'Uṣmān Beg Mīrānshāhī.' Subsequently the book passed into the hands of two Persians, a certain 'Alī and a Muḥammad 'Askar, whose seals are on fol. 116. Another seal on fol. 25 reads, الصبر مفتاح الفرج ('Patience is the Key of Relief'). [E. B. and M. M.]

163

KHAMSAH OF AMĪR KHUSRAU

DATED 890 (1485)

Amīr Khusrau Dihlavī's Khamsah, or Five Poems

SUBJECT AND ARRANGEMENT. This manuscript of the five *maṣnavī* poems by Amīr Khusrau[1] comprises (fol. 1*b*) the *Maṭla' al-Anvār*; (fol. 45*b*) *Shīrīn u Khusrau*; (fol. 97*b*) *Lailā u Majnūn*; (fol. 132*b*) *Ā'īnah i Sikandarī*; (fol. 188*b*) *Hasht Bihisht.*

[1] See no. 124.

MEASUREMENTS, ETC. 25·3 × 16·7 cm.; the written surface measures 16·9 × 10·8 cm.; 4 columns of 21 lines; 230 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq*. The paper is polished and thin.

BINDING. The outside of the elaborate cover is of black leather with a central medallion with a double pendant at either end and corners, the sunk ground of these ornaments being painted in lapis and covered in a fine scroll-work of gilt leather. The field consists of a gold ground ornamented in relief with figures of dogs, ducks, and hares in a meadow represented by running foliage, and the outer border is broken up by gilt sunk corners and medallions covered in ornamental foliage in relief. The doublures are of red leather with an eight-leaf central medallion (with a double pendant at either end) and corners; these have a sunk lapis ground ornamented with gold foliage scroll and stylized Chinese cloud forms; there is an outer border of similar design to that on the exterior of the cover, the alternate green and blue sunk grounds being ornamented with foliage forms. Hinge and back are new.

DATE AND SCRIBE. The manuscript was copied by Muḥammad son of Aẓhar, and is dated the first day of Rajab 890 (14 July 1485). Aẓhar, the scribe's father, was presumably the celebrated calligrapher, pupil of the famous Ja'far,[1] and master, in his turn, of the no less famous Sulṭān 'Alī Mashhadī.[2]

ILLUMINATION AND ILLUSTRATIONS. The manuscript is superbly illuminated and illustrated in the best Herat manner, and, although the thirteen miniatures bear no signatures, Dr. F. R. Martin, the former owner of the manuscript, attributed them all to Bihzād,[3] and other critics consider that they are partly by him. They are, at any rate, for the most part beautiful examples of the 'Bihzadian' style at this period. They seem to represent the work of at least three different painters. The colouring is often subtly graded; the skies are usually golden. The miniatures, however, vary considerably in both colour and drawing.

On fol. 1 is a rosette containing a gold cartouche, the inscribed name of the patron of the manuscript being effaced; it is edged with a narrow white band and inscribed within a pointed oval in such a way that its horizontal ends coincide with the sides of the oval at their central points; the oval, too, is edged with white bandwork, and its lapis ground covered in floral scrolls bearing white, red, and green flowers, the lapis field of similar form beyond being ornamented with red, green, and gold fleurons. On foll. 1*b*–2 is a double-page frontispiece in gold of two tints on a lapis ground ornamented with foliage scrolls and fleurons of exquisite delicacy and beauty, in the finest tradition of the later Timurid period, containing the first eighteen verses of the *Maṭla'*; above and below are intersecting polylobed medallions; on foll. 45 and 97 are rosettes with a lapis ground ornamented with foliage scrolls containing gold octagons with curvilinear sides, that on fol. 45 being inscribed within a sixteen-cusped, the other within a plain circular, wreath also ornamented with foliage scrolls; on foll. 45*b*, 97*b*, 132*b*, and 188*b* are superb *'unvāns* in a style similar to that of the frontispiece on foll. 1*b*–2, having, like the two

[1] See no. 121.
[2] See Huart, p. 215.
[3] See F. R. Martin, *Les miniatures de Behzad dans un manuscrit persan daté de 1485*, Munich, 1912 (fully illustrated).

rosettes on foll. 45 and 97, interlacing white bandwork. The names of God in the ornament are in white or gold. The titles are in gold and colour throughout.

The subjects of the individual paintings are as follows:

(1) Fol. 6. Dervishes dancing to music before their shaikh (Niẓām al-dīn Auliyā) and a disciple, who are seated together indoors on a carpet with a red ground ornamented with star-medallions in blue and other colours. On the wall at the back is a fresco, and a dome surmounts the whole.

(2) Fol. 23. A courtier of a king out hunting comes across an aged hermit in a rock-cave and suggests to him to seek a position at court, which, however, the hermit refuses. The rocks have human profiles. The background is mauve, and there is a gold sky.

(3) Fol. 28. Before a king enthroned in a pavilion at the edge of a garden an executioner is preparing to behead a man.

(4) Fol. 38. An old man and a youth near a stream in a wooded landscape with a stream and flowering trees; the variegated clouds are a rare feature in Persian painting. This exquisite painting bears a somewhat close resemblance to a small circular miniature which is usually ascribed to Bihzād.[1]

(5) Fol. 54. Shīrīn receives Khusrau at her palace in Armenia; in the background is a throne in a small pavilion; the room opens on to a garden adjoining a palace; the sky is gold.

(6) Fol. 72. Farhād lying dead on the rocks of Mount Bīsutūn, having killed himself at the false news of Shīrīn's death brought by an envoy of Khusrau Parvīz; a black man stands biting his finger in astonishment; on the rocks are antelopes and gazelles, in the gold sky a flight of geese and a crane.

(7) Fol. 82*b*. Khusrau Parvīz and Shīrīn seated on a carpet in a palace, listening, in the presence of their court, to a female musician; by the door a retainer is holding the king's horse. This miniature is less accomplished than the others.

(8) Fol. 104*b*. Majnūn's mother is entertaining friends, gathered to celebrate the birth of Majnūn, in a pink brick pavilion;[2] outside, with some friends, Majnūn's father is listening to a musical recitation.

(9) Fol. 110*b*. The fight between the Arabs of Majnūn's tribe and those of Lailā's.

(10) Fol. 120*b*. Lailā and Majnūn in the desert surrounded by wild animals; Lailā's camel is drinking at a stream; on the rocks are antelopes.

(11) Fol. 198*b*. Bahrām seated with his favourite in a domed kiosk in a garden, surrounded by retainers and female musicians. This painting, brilliantly coloured, resembles Bukhara work.

(12) Fol. 209*b*. A lady asking a banker for a thousand pieces of gold as the price of her favours bestowed upon him in a dream; a king, metamorphosed into a parrot, orders the banker to count the sum before a mirror and the lady to content herself with the reflection. This, like no. 11, seems to be a Bukhara painting.

(13) Fol. 215. The favourite maiden of a king is abducted by her lover before the king's eyes: the king, mounted, is at the river's edge under an umbrella held by a retainer; the favourite and her abductor are on a boat with four other people.

[1] See *B.W.G.*, p. 88 and 130. The circular miniature is reproduced in *S.P.A.*, Plate 885 A.

[2] See also Martin, vol. ii, plates 75-8; Schulz, p. 113; Sakisian, p. 77; *B.W.G.*, p. 88 and Plate LXII B; Ettinghausen in *Encyclopaedia of Islam* (Suppl.) under 'Bihzād'; and Kühnel in *S.P.A.*, p. 1863.

SEALS AND INSCRIPTIONS. On fol. 1 is the seal of Ḥasan ʿAlī Khān, entitled Amīr Niẓām, who was Persian Minister in Paris towards 1864, during the Second Empire. He was a scholar of Persian literature and a collector of rare Persian manuscripts. The folio contains a detailed notice on the manuscript dated 1308 (1890). On fol. 230*b* is the seal of one Yaḥyā. Another seal has been erased wherever it occurred.

[E. B. and M. M.]

164

PRAYER BOOK

DATED 890 (1485)

A compendium of daily prayer

SUBJECT AND ARRANGEMENT. This Arabic compendium of daily prayer comprises prayers for: Friday (fol. 2*b*), Saturday (fol. 4*b*), Sunday (fol. 5), Monday (fol. 8*b*), Tuesday (fol. 10*b*), Wednesday (fol. 12), and Thursday (fol. 14). It begins:

الدّعاءُ لِيَوْم الجمعه بِسْمِ اللّٰه اَلرَّحْمٰن اَلرَّحِيم اَللّٰهُ اَكْبَرُ اَهْلُ اَلْكِبْرِيَآء الخ

MEASUREMENTS, ETC. 24 × 16·7 cm.; the written surface measures 13·3 × 8·5 cm.; 5 lines; 14 folios.

WRITING AND PAPER. The writing is a large gold *Ṣuls* with the vowels marked in blue and is inscribed within gold and blue rulings. The paper is semi-polished.

BINDING. The outside of the cover is of red leather with a flap and with a blind-tooled line and cord border; the inside is of black leather with a similar line border.

DATE AND SCRIBE. The manuscript was copied by an unknown scribe who has dated it Muḥarram 890 (January–February 1485).

ILLUMINATION. There is an *ʿunvān* to each day's prayers: the first (to those for Friday) is in gold of two tints on a lapis ground, with red and blue and white flowers, and green foliage. The manuscript was probably executed in Herat, or under Herat influence. The other six (smaller) *ʿunvāns* (Saturday to Thursday) are ornamented with coloured scroll-work within gold and blue borders on a ground of the paper. The ornament is admirably harmonized with the text of this fine manuscript.

[E. B. and A. J. A.]

165

ANTHOLOGY

LATE 15TH CENTURY

A single folio from a manuscript of Niẓāmī's Makhzan al-Asrār, ll. 10–57 from the beginning, with ll. 15–48 from Maṭlaʿ al-Anvār of Amīr Khusrau Dihlavī in the margins

MEASUREMENTS, ETC. 25·0 × 17·0 cm.; the written surface measures 18·7 × 11·5 cm.; 4 columns of 21 lines and oblique marginal script; 1 folio.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed within gold and blue rulings. The paper is polished.

BINDING. The outside of the modern cover is of green morocco; the inside is of cream paper.

DATE AND SCRIBE. The manuscript was probably copied towards the end of the 15th century.

ILLUMINATION. The recto shows the left half of a double-page frontispiece containing, in the body of the page, text from the *Makhzan al-Asrār*, in the margins that from the *Maṭla' al-Anvār*, the whole enclosed within sumptuous double borders ornamented in gold and lapis, with some other colours. The chief element of decoration in this beautiful page is a blue ground divided into curved and rectilinear compartments, ornamented with foliage scrolls in gold, and broken up by intersecting white bands; it is enclosed within gold borders covered with an interlacing pattern drawn in black.

On the reverse are three triangular foliage decorations and a heading in gold *Ṣuls*.

[E. B. and M. M.]

166

FIVE MAṢNAVĪS OF JĀMĪ

DATED 891 (1486)

A manuscript of the Panj Ganj, or five maṣnavī poems from Jāmī's Haft Aurang or 'Seven Thrones'

SUBJECT AND ARRANGEMENT. This *Khamsah* of Jāmī[1] is arranged as follows: fol. 3*b*. *Tuḥfat al-Aḥrār* or 'Gift of the Free', a mystical poem in twelve discourses based on Niẓāmī's *Makhzan al-Asrār* and commencing with the customary invocation. The poem is preceded (foll. 2*b*–3) by its prose introduction, inscribed within the frontispiece, and ends (foll. 51) with a prologue in Persian prose, not found in all manuscripts, indicating that it was completed in Ramaẓān 886 (October–November 1481). On fol. 52 begins the *Subḥat al-Abrār* or 'Rosary of the Righteous', a mystical poem in the metre of the *Nuh Sipihr* of Amīr Khusrau Dihlavī, with a short prose preface. Fol. 136*b* the romance of *Yūsuf u Zulaikhā*, completed at the close of A.H. 888 (1483). Fol. 247*b* the romance of *Lailā u Majnūn*, completed in 889 (1484). On fol. 353*b* is the *Khirad-nāmah i Iskandarī* or 'Book of Wisdom of Alexander'.

MEASUREMENTS, ETC. 24·1 × 14·6 cm.; the written surface measures 14·5 × 6·9 cm.; 2 columns of 19 lines; 415 folios.

WRITING AND PAPER. The writing is a bold *Nasta'līq* enclosed within blue and gold rulings. The paper is of an ivory tone and is polished.

BINDING. The outside of the cover is of golden brown lacquer with a central medallion flanked above and below by smaller ones containing a stylized design of fleurons

[1] See no. 132 *ante*, and Rieu, pp. 643–5.

and floral scrolls on a black ground, and there is a border in gold of floral scroll-work with touches of colour; the doublures are of red lacquer with a central painting in colour of narcissus and buttercups. It is probably Turkish workmanship of the 18th century.

DATE AND SCRIBE. The manuscript was copied by the famous Sulṭān ʿAlī al-Mashhadī in the year 891 (1486).

ILLUMINATION AND ILLUSTRATIONS. The manuscript was not originally illustrated. Five double-page miniatures, in the Turkish style of about 1600, have been added on blank pages left between the books, and later on another (no. 5), painted on a separate piece of paper, has been pasted on the bottom of a page. The double-page miniatures portray, perhaps, five episodes in the life of the Ottoman ruler for whom the manuscript was decorated. The floral designs in gold on the margins throughout the book are later than the text, but the decorations at the beginning of each poem are contemporary. On foll. 2*b*–3 is a double-page frontispiece containing, on cloud scrolls on a gold ground ornamented with coloured flowers, the Arabic introduction to the *Tuḥfat al-Aḥrār* inscribed within wide margins filled with a block-printed design in gold of interlacing cusped circles. On foll. 2*b*, 52*b*, 136*b*, 247*b*, and 353*b*, at the head of each poem, is a magnificent *ʿunvān* of panelled borders in blue, black, and gold ornamented with fleurons and flowers and white scroll-work, enclosing the name of God in white Cufic script, in the finest Timurid technique; the titles are exquisitely written in gold and colour throughout. Except for foll. 352*b*–353, the marginal design of which is similar to that on foll. 2*b*–3, the text is inscribed within margins richly ornamented with a stencilled design in gold of leaf-scrolls with full-blown flowers.

The miniatures (apart from no. 5) are exceptionally favourable examples of Turkish work, superior in every way to the average productions of their period, especially in the skill shown in the varied attitudes and facial differences of the human figures.

The subjects of the individual miniatures are as follows:

(1) Foll. 1*b*–2. This painting depicts two views of one and the same scene; a king on horseback surrounded, on fol. 1*b*, by a body of archers, on fol. 2, by an escort of men bearing muskets.

The turban worn in these pictures by the king and his state dignitaries is that adopted in the 16th and 17th centuries by the Ottoman Turks. Some are adorned with a fillet of gold beads and an ostrich feather aigrette. The head-dress of the archers in this first miniature is composed of a band of gold fabric surmounted by a triangular cylinder; above it rises a tall white aigrette. Two of the horsemen on fol. 1*b* wear a similar gold cap from which springs a long pendent strip of red fabric. Both these head-dresses are typical of Ottoman military costume in the 16th and 17th centuries. Some of the musketeers are wearing a similar type of cap, from which falls a piece of fabric; it is adorned with a huge erection of ostrich plumes or an enormous wing.

(2) Foll. 51*b*–52. A double-page miniature of similar technique: the same ruler in the midst of the select members of his household and court is watching a hunt, on the left, of lions, leopards, and gazelles.

(3) Foll. 135*b*–136. A double-page miniature. On the right side is the young son of the Ottoman ruler depicted, like the Prophet Yūsuf, in a nimbus of flames, entering the

house where he is to be wedded to his bride; above him five ladies are seated, eating fruit—an allusion to an episode in the story of Yūsuf; on the other side the ruler, mounted, is looking at his son; attendants accompany him.

(4) Foll. 246*b*–247. A double-page miniature. Two bands of horsemen advancing against each other; the two bands may represent the Ottoman Army on the right, and their Persian adversaries on the left; they wear, respectively, turbans and spiked helmets; upon one figure may be seen the great plumed cap of the first miniature, others have gold helmets.

(5) Fol. 352. This miniature, probably of the 18th century, added below the final verse of *Lailā u Majnūn*, shows a young woman reclining on a cushion and a female attendant offering her a gold cup.

(6) Fol. 352*b*–353. A double-page frontispiece to the *Khirad-nāmah i Iskandarī*, showing, on the right, the prince of the earlier pictures, mounted and carrying on his wrist a hunting falcon, approaching a palace, from the window of which a princess and two ladies watch his arrival; these court ladies have head-dresses of gold leaves. On the left are the prince's attendants, on horseback; at one window is a man talking to a girl in a similar head-dress of green leaves; beneath them other figures look out from four windows.

SEALS AND INSCRIPTIONS. There are erased and cut-off seals of ownership on the first and the last two folios. On fol. 1 is a note of 1318 (1900) by the Qājār prince Mu'ayyid al-Daulah, son of Ḥusām al-Salṭanah, stating that this book, Jāmī's *Tuḥfat al-Aḥrār* (*sic*), copied by Sulṭān 'Alī al-Mashhadī, came into his possession in the same year. [E. B. and M. M.]

167

ZĀD AL-MUSĀFIRĪN

DATED 894 (1488)

The Zād al-Musāfirīn or Traveller's Viaticum by Mīr Sayyid Ḥusainī

SUBJECT AND ARRANGEMENT. As indicated by a note on fol. 1, this copy of the *Zād al-Musāfirīn*, a compendium, in the form of a *maṣnavī* poem, of rules for the mystical life, elucidated by means of anecdotes and fables, by Fakhr al-Sādāt Ḥusain ibn 'Ālim ibn Abī 'l-Ḥasan al-Ḥusainī, who died in 718 (1313),[1] was taken from a collection of Persian works. It consists of eight discourses upon: (*a*) the attributes of the Divinity; (*b*) the excellences of man and his attributes; (*c*) the esoteric and the mystical life; (*d*) the qualities essential to those who embrace the mystical life; (*e*) the love of God and its various aspects; (*f*) understanding of the various manifestations of the soul; (*g*) understanding of the laws of religion; (*h*) the mutual duties of the spiritual counsellor and the novice and the virtues of communal life.

[1] Rieu, p. 608. But see Ethé, *India Office Catalogue in the Library of the India Office*, i, col. 998, where it is argued that the poet was alive in 720 (1320); the line quoted from the present poem in support of this argument (see ibid., col. 1003) is, however, not found in this copy. (A. J. A.)

MEASUREMENTS, ETC. 31·3 × 18·3 cm.; the written surface measures 20 × 9·8 cm.; 2 columns of 17 lines and oblique marginal script; 31 folios.

WRITING AND PAPER. The writing is a clear *Nasta'līq*; the text is enclosed within gold rulings. The paper is composed of two thicknesses of a very thin paper pasted on the two sides of a thicker, cream-coloured paper; it has been of a deep biscuit tone, relaid throughout within new margins.

BINDING. The outside of the modern cover is of red leather with a sunk central medallion with two pendants and sunk corners containing a floral design on a gold ground and with cord line borders in gold; the inside is of buff leather with a central medallion with two pendants of gold tracery over blue, red, green, white, and black.

DATE AND SCRIBE. The manuscript was transcribed by the excellent scribe Shaikh Muḥammad al-Imāmī, evidently a disciple of Sulṭān 'Alī al-Mashhadī, as he employs the formulas borrowed by 'Alī from his master Aẓhar. The copy was completed in 894 (1489) at Dailaman.

ILLUMINATION. On fol. 1*b* is an *'unvān* consisting of a panel in blue and gold with ornamental scrolls and foliage in gold, green, and red, surmounted by a rectangular band similar in style but of different design; at the head of each chapter is a small *'unvān* containing its title; the corner-pieces are either of similar technique or contain an unusual embellishment in the form of animal and human motives. These little corner-piece pictures, which also occur occasionally in the text, in spaces caused by diagonal writing, are the chief decorative feature of the manuscript. They must be extremely rare in works of a sacred character. They are of great variety, some representing angels, some groups of two or three figures, others horsemen or animals. One of the most unusual is of a horseman riding his horse up a hill. Some are in colours, others in gold on a black ground. [E. B. and A. J. A.]

168

DĪVĀN OF ḤĀFIẒ

LATE 15TH CENTURY (?)

Selections from the collected poems of Ḥāfiẓ

SUBJECT AND ARRANGEMENT. The volume is a superbly calligraphed and illuminated copy of selected *ghazals* of Ḥāfiẓ, containing 195 poems chosen from all the rhymes and arranged alphabetically in the usual manner. It appears to be incomplete at the end and perhaps lacks one folio.

MEASUREMENTS, ETC. The written surface measures 10 × 6 cm. 6 diagonal lines and 1 perpendicular line enclosed within gold, green, black, and blue rules. The margins have been trimmed. 132 folios.

WRITING AND PAPER. The writing is a splendid calligraphic *Nasta'līq* in gold after the Herat style. There are no catchwords. The paper is of good quality, glazed. There are some water-stains.

BINDING. The binding is in roan leather, flapped, with tooled friezes and gilt ornamentation, fairly modern Turkish.

DATE AND SCRIBE. The manuscript is undated and unsigned, but appears to have been written in the last quarter of the 9th (15th) century.

ILLUMINATION. On the opening page is an eight-pointed medallion, with floral arabesques on a blue ground bordered gilt. The first two leaves are fully illuminated, with blue the dominant colour. Each page is ornamented with arabesque corners and the poems are generally separated by arabesque diagonal panels in various colours. Occasionally these panels have an inscription, as وایضا له in *Sulṣ*.

ILLUSTRATIONS. The illustrations, rather simply designed, are in the Timurid style of the latter part of the 15th century, but may be later if, as appears likely from their general style and colouring and the appearance of the manuscript as a whole, they were executed in Bukhara, where painting tradition was conservative.

All of them take up the full space of the text area.

They are as follows:

(1) Fol. 8*b*. A man seated, holding a piece of writing. A youth stands before him, and a girl, leaning on a screen behind, watches them. The sky is gold.

(2) Fol. 45*b*. Two bearded figures seated in discussion. One holds a book, the other a tablet. An attendant is standing by.

(3) Fol. 57*b*. Two youths, one holding a wine jar, with an older man, standing.

(4) Fol. 76*b*. A man seated in a garden. A youth, kneeling, holds his hand, bending over it, and another youth stands, holding a wine jar.

(5) Fol. 90*b*. A man and a youth, who proffers a cup of wine, seated in a landscape. The sky is gold.

(6) Fol. 107*b*. The same subject as the last. The two miniatures closely resemble each other.

(7) Fol. 113*b*. A man seated with two youths. He holds a book in his right hand, and is engaged in discussion with them. The sky is gold.

(8) Fol. 132. Two men seated on a garden terrace, drinking.

[A. J. A. and J. V. S. W.]

169

LEAVES FROM A MAṢNAVĪ OF RŪMĪ

CIRCA 1490

Nine folios from a manuscript of the Maṣnavī of Jalāl al-Dīn Rūmī

SUBJECT AND ARRANGEMENT. According to an inscription on fol. 1 the manuscript seems to have originally contained 350 folios. The nine folios comprise: (fol. 1) the opening of the prose preface; (fol. 2) the conclusion of the prose preface and the opening verses of Book 1; (fol. 3) the prose preface and opening verses of Book 3; (foll. 4 and 5) the openings of books 4 and 6 respectively. Foll. 6–9 are odd leaves from the same manuscript. Some of the script is written diagonally.

MEASUREMENTS, ETC. 24·7 × 17·2 cm.; the written surface, within gold or gold and coloured rulings, measures 15 × 8·8 cm.; 21 lines in four columns; 9 folios.

BINDING. None.

WRITING AND PAPER. The writing is a small, fine Persian *Nasta'līq*. The paper is very thin; the manuscript has been somewhat damaged by worms, especially the margins.

DATE AND SCRIBE. Though no details are given the manuscript was probably written and illuminated about A.D. 1490.

ILLUMINATION. The illumination is of minute delicacy, mainly in blue and gold, with some black, white, and colours. On fol. 1 is a circular medallion, containing a black central star within blue and gold motives, with coloured flowers, and finials. Foll. 1*b* and 2*a* contain a double *sarlauḥ* in the finest taste. The seven lines of text are set between two blue side borders, and above and below are rectangular panels containing the titles in white *Muḥaqqaq* on gold within lobed interlacing patterns inside gold strap-work borders, all within narrow black and broad three-sided gold and blue borders; the whole profusely ornamented with gold and coloured floral designs. Foll. 3, 4, and 5 have *'unvāns*, all different but in similar style to that of the *sarlauḥ*. Foll. 4*b* and 5*b* have larger floral ornaments in the lower portions of the pages.

The sub-titles are written in gold on cloud forms with hatched backgrounds.

SEAL. There is an illegible seal on fol. 1. [A. J. A.]

170

QAṢĪDAT AL-BURDAH

DATED 896 (1490–1)

The celebrated Arabic panegyric of the Prophet Muḥammad by al-Būṣīrī (*see no.* 154)

SUBJECT AND ARRANGEMENT. The manuscript opens with a prose preface in Arabic quoting the author's account of the circumstances in which the poem was composed and referring briefly to its magical properties:

اَمَّا بَعْد حَمْدِ ٱللّٰه تَعَالَى وَٱلصَّلٰوةُ عَلَى حَبِيبِهِ ٱلْمُصْطَفٰى فَهٰذِهِ صُورَةُ اَمْلَا نَاظِمُ هٰذِهِ ٱلْقَصِيدَةِ الخ

The poem begins on fol. 3*b* and is transcribed with 1 line of large *Ṣulṣ*, 4 lines of *Naskh*, 1 line of large *Ṣulṣ*, 4 lines of *Naskh*, and 1 line of large *Ṣulṣ*, with 1 line of diagonal *Ṣulṣ*, to each page. The poem ends on fol. 15, and is there dated (see below). Thereafter two pages in Persian prose have been added containing an anecdote recorded by one Mīr Jalāl, that on 20 Jumādā I 950 (21 August 1543) certain predictions were made by Muḥammad ibn Jalāl al-Ḥusainī al-Balyānī al-Munajjim, the writer's father: including the prophecy that a great king would ascend the throne of Iran in 996 (1587–8),[1] and that the Mahdī would appear (*in shā' Allāh ta'ālā*) in 1114 (1702–3).

[1] The year of accession of Shāh 'Abbās I.

MEASUREMENTS, ETC. The written surface measures 20·5 × 14·7 cm. 11 lines arranged as described above, enclosed in blue, red, and gold rules. The page area covers 37·3 × 23·7 cm.; sixteen folios.

WRITING AND PAPER. The writing is a splendid calligraphic *Ṣulṣ* and *Naskh*. The polished paper is of fine quality; there are a few water-stains.

BINDING. The binding is in dark brown leather. The outer covers are lacquered black; they have a centre stamped and gilt medallion with floral arabesques, two small stamped and gilt pendants above and below, and gilt painted rule borders. The doublures are stained red and have a centre-sunk medallion, blue ground, with stucco lace-work floral arabesques, and two similar pendants above and below, with gilt painted scrolls and rule borders.

DATE AND SCRIBE. Foll. 15*b*–16 have been added by a later hand than that of the rest of the manuscript. The colophon has been tampered with; it originally read 896 (1490–1), but this has been changed to 576 (1180–1), a transformation simple to effect as the numerals are written at length (تسعين وثمانمائة being altered to (*sic!*) سبعين وخمسامائة). In addition a panel has been skilfully inserted in substitution for the original signature containing the name of the celebrated Yāqūt al-Musta'ṣimī and the date Rajab 576, thus: فيشهر رجب ٥٧٦. The forgery is, however, patently ill-conceived, since Yāqūt the calligrapher died in 698 (1298) at the age of 80 (lunar reckoning), so that the date in this colophon is actually 45 years before the date of his birth. (See C. Huart in *Encyclopaedia of Islam*, iv, col. 1154*a*.)

ILLUMINATION. The manuscript is elaborately ornamented, in the style, mainly, associated with the later Ṣafavī period. It opens (foll. 1*b*–2) with two fully illuminated pages(except for the margins hereafter described), each page containing three rectangles with cusped patterns and blue bands enclosing gold medallions, all profusely decorated with coloured floral arabesques. Upon the centre panels is a white *Ṣulṣ* inscription bearing the text of Qur'ān xvii, 90–1. Fol. 2*b* is surmounted by an *'unvān* of similar character, and this page and fol. 3 are illuminated in a like manner, though less elaborately, to the previous two pages. The subsequent pages contain four square panels with floral scrolls, sometimes containing script. The writing is on cloud forms on red or blue hatched grounds. All the margins are illuminated with block-printed gold floral scrolls identical in alternate patterns, with the exception of foll. 2*b*–3 which have floral scrolls of a different pattern and coloured as well as gilt. Foll. 15*b*–16, which are an addition, open with a rich *'unvān* introducing yellow, crimson, white, and black pigments; the marginal gilt scrolls cleverly imitate those of the preceding pages but are of a slightly different pattern. [A. J. A. and J. V. S. W.]

171

KHAMSAH OF NIẒĀMĪ

DATED 897 (1492)

The five romantic maṣnavīs of Niẓāmī

SUBJECT AND ARRANGEMENT. The five poems are transcribed in the usual order. *Makhzan al-Asrār* begins on fol. 3*b*, *Khusrau u Shīrīn* on fol. 22*b*, *Lailā u Majnūn* on fol. 75*b*, *Haft Paikar* on fol. 114*b*, *Iskandar-nāmah* (here styled *Iqbāl-nāmah i Iskandarī*) on fol. 155*b* (the second half, here untitled, on fol. 209*b*).

MEASUREMENTS, ETC. The written surface measures 16·4 × 10·3 cm. 21 lines in four columns, continued diagonally in a fifth marginal column, enclosed within gold and blue rules. The page area measures 23·8 × 15·3 cm.; 238 folios.

WRITING AND PAPER. The writing is an exquisite small *Nasta'līq* with rubrics in *Ṣuls*, blue. Catchwords are provided. The paper is of good quality, glazed: there are considerable water-stains.

BINDING. The binding, a little later than the manuscript, is of dark brown leather. The outer covers are ornamented with a large sunk centre medallion, stamped and gilt, comprising a pattern of four-flying ducks and floral scrolls; two sunk pendants above and below; and sunk corners patterned similarly to the centre. The doublures are light brown with a centre medallion, stamped and ornamented with stucco lace-work, the ground blue and the arabesques brown, with some gold; two pendants above and below; and corners; all similarly patterned. There are cord and line borders, gilt.

DATE AND SCRIBE. The manuscript is dated Saturday, 8 Ẕū'l-Qa'dah 897 (1 September 1492), and is signed Muḥammad ibn Naṣr Allāh ibn Faẓl Allāh al-Murshidī al-Shīrāzī.

ILLUMINATION AND ILLUSTRATIONS. The manuscript opens (foll. 1*b*–2) with two fine oval medallions, blue and gold relieved with small flowers, the centre gold panels being inscribed in white *Ṣuls*:

لصاحب السعادة والسلامة

وطول العمر ما ناحت حمامة

the whole within gold, red, and blue rules. The poems begin on foll. 3*b*–4 with fully and splendidly illuminated pages, the predominant colours being blue and gold, with floral arabesques and small coloured flowers. The general title is in white *Ṣuls* on a gold ground:

كتاب خمسة من كلام افصح الشعراء والمتكلمين شيخ نظامى كنجهٔ عليه الرحمة والغفران

The sub-titles throughout are in blue *Ṣuls* adorned with floral arabesques. Each of the subsequent epics opens with a fine *'unvān* bearing the title in white *Ṣuls* on a gold band.

The illustrations (thirty in number) are, on the whole, less accomplished than the illumination. They are usually square, with text above and below. For the most part

they keep close to traditional Timurid formulae (but for the colouring they might be considerably older than the manuscript), and the artists (for at least two different artists seem to be concerned) do not attempt the minute delicacy of the contemporary 'Bihzadian' style; sometimes they display a certain *naïveté* of drawing in the human figures and the animals.

The hill backgrounds are sometimes almost completely made up of thick foliage, interspersed with flowers, drawn large. Skies are gold or blue. The colouring varies, but is sometimes very rich and glowing.

The subjects of the miniatures are:

(1) Foll. 1*b*–2. A double-page illustration.

A hunting and hawking scene, with many participants, armed with bows and arrows, spears, and swords. A prince, mounted, surveys the scene from the background.

There is an elaborately ornamented border in blue, gold, and other colours.

(2) Fol. 12. Solomon, seated among the birds and beasts, with courtiers and attendants. He has a flame halo. Behind him an angel and a *jinn* are seated.

(3) Fol. 20. King Jamshīd and his friend, with three attendants. An illustration to a story.

(4) Fol. 29. Shīrīn, reclining on a carpet in the open, holding the portrait of Khusrau. With her are four female attendants.

(5) Fol. 32. Khusrau discerns Shīrīn bathing in a pool. On a tree are her many-coloured clothes, red boots and quiver, and her black steed stands beside.

(6) Fol. 47. Shīrīn, on horseback, and the sculptor Farhād, who kneels before her. Behind him is a rock on which he has carved two seated figures.

(7) Fol. 51*b*. A replica, with slight alterations, of the miniature on fol. 47.

(8) Fol. 58. Khusrau, on horseback, arrives at Shīrīn's castle. She looks down on him from a window.

(9) Fol. 67*b*. Khusrau and Shīrīn embracing. Outside the chamber is a sleeping maid.

(10) Fol. 82. Lailā and Majnūn at school. The aged schoolmaster, drawn very large, sits within a building, the five children kneel, with books and alphabet tables in their hands, outside.

(11) Fol. 90. Naufal, seated in a tent, with Majnūn prostrated before him.

(12) Fol. 97. Majnūn among the animals. He wears a blue garment, but is naked to the waist.

(13) Fol. 103. Lailā visits Majnūn, who is seated among the animals.

(14) Fol. 110*b*. Majnūn, accompanied by the animals, comes to Lailā's coffin, which is placed in an elaborate shrine.

(15) Fol. 121. Bahrām slays a dragon with his sword.

(16) Fol. 129. Bahrām and the Princess of the Black Pavilion.

(17) Fol. 133*b*. Bahrām and the Princess of the Yellow Pavilion.

(18) Fol. 135*b*. Bahrām and the Princess of the Green Pavilion.

(19) Fol. 138. Bahrām and the Princess of the Red Pavilion.

(20) Fol. 141. Bahrām and the Princess of the Blue Pavilion.

The colouring of the clothes, the dome, and the curtain is partly or wholly green, a departure from the usual tradition.

(21) Fol. 144*b*. Bahrām and the Princess of the Sandal-wood Pavilion.

(22) Fol. 147*b*. Bahrām and the Princess of the White Pavilion.

The chequered patterns on the walls and the dome are unusual.

(23) Fol. 166. Sikandar's fight with the Zangīs.

(24) Fol. 174. Sikandar supporting the dying Dārā. The two treacherous ministers, with cords round their necks, are under guard beside their master.

(25) Fol. 183. Sikandar entertained by Nūshābah, Queen of Barda'.

(26) Fol. 194*b*. An entertainment with music. An illustration to the *Iskandar-nāmah*.

(27) Fol. 202. Sikandar dallying with a lady. Outside the chamber are one male and two female attendants, the first asleep.

(28) Fol. 207*b*. Elias and Khiẓr, with flame haloes, seated by the Fountain of Life. Beside them stand their steeds.

(29) Fol. 216*b*. Sikandar, seated on a carpet under a canopy, admonishing a youth, who stands before him; with other standing figures.

(30) Fol. 227*b*. Sikandar resting in the garden of jewelled fruit trees. Sikandar is seated on a carpet, with the company also seated. [A. J. A. and J. V. S. W.]

172

TARJAMAH I ARBA'ĪN ḤADĪṢ

DATED 901 (1495)

An Arabic manuscript of the Forty Traditions of Muḥammad with Jāmī's paraphrase into Persian quatrains

SUBJECT AND ARRANGEMENT. This work, to which the exact title *Tarjamah i Arba'īn Ḥadīṣ*[1] was given in this form by Muṣliḥ al-Dīn al-Lārī, one of the favourite and most remarkable of Jāmī's disciples, is better known as *Arba'īn Ḥadīṣ* or *Chihil Ḥadīṣ* and still better as *Arba'īn*. It carries on, together with other collections of the Forty Sayings attributed to Muḥammad, a tradition of Arabic literature,[2] and, as the colophon of nearly every example of the manuscript states, was completed at Herat in 886 (1481–2) in the reign of Sulṭān Ḥusain Mīrzā. An introduction explains the reason for the translation.

MEASUREMENTS, ETC. 25·1 × 15·7 cm.; the written surface measures 12·8 × 7·2 cm.; 5 lines divided by two panels of oblique script; 11 folios.

WRITING AND PAPER. The Arabic version is in blue and gold *Nasta'līq* with occasional vowels, the Persian paraphrase in black *Nasta'līq*, sometimes in oblique script, enclosed within blue, gold, and green rulings. The paper is polished, gold-sprinkled in parts, and set within very wide margins covered with a block-printed design in gold.

BINDING. The modern cover is of green morocco.

[1] For a reproduction of the original text with a translation, see *Notices et extraits*, tom. 41, pp. 240–58.

[2] Later paraphrases, especially those by Ottoman Turks, include one hundred instead of forty sayings, i.e. the precise number of sayings attributed, in the *Naṣr al-La'ālī*, to the Prophet's cousin and son-in-law 'Alī.

DATE. The manuscript is dated 23 Rabī' 1 901 (11 December 1495).

ILLUMINATION. The manuscript, with its gold and blue script and copious illumination, presents a fine specimen of decorative book-craft. On fol. 2*b* is a *sarlauḥ*, composed of a lapis field with a gilt central medallion ornamented with foliage scrolls and a gold and coloured strapwork border of unusual type separated by a narrow panelled border containing ornamental foliage on a black ground from the panel surmounting it; this comprises a half-medallion in gold on a lapis field with fleurons and foliage scrolls in gold and colour; the script on these pages is on cloud forms of gold-sprinkled paper on a gold ground ornamented with a panelled floral design. The text is enclosed within gold borders ornamented with foliage scrolls and with corner pieces in lapis and the colophon is similarly ornamented. On the existing fly-leaf, which possibly was originally the outer cover, is a chequered and spotted design in gold. [E. B. and A. J. A.]

173

DĪVĀN OF JĀMĪ

DATED 902 (1496)

The Early Dīvān of Jāmī

SUBJECT AND ARRANGEMENT. This manuscript of Jāmī's Early *Dīvān*, comprising poems of his youth and dedicated about 867 (1462) to Sulṭān Abū Sa'īd, the Timurid ruler of Khurasan, contains the usual recension of the prose preface followed by a preliminary *qaṣīdah* in praise of Allah, rhyming in *mīm*, introductory to the *qaṣīdahs*; as in Jāmī's three later *Dīvāns* of the time of Sulṭān Ḥusain Mīrzā, the *qaṣīdahs* serve as preliminary matter to the *ghazals* which form the body and by far the most original part of these *Dīvāns*. Many more preliminary verses are included in this copy of the early *Dīvān* than in that of the Bibliothèque Nationale,[1] a matter of no great moment, as the *Dīvāns* of later date show similar differences.

The arrangement is as follows: the *ghazals* in alphabetical order of rhyming (fol. 37*b*); three *tarji'-band* (fol. 286); four elegies or *tarkīb-band*, the first being dedicated to the famous mystic Sa'd al-Dīn, whose name is given in the form Sa'd i Millat u Dīn (fol. 295); the *muqaṭṭa'āt*, in no special order (fol. 301); the quatrains, also in no definite order (fol. 306); the riddles or detached verses (fol. 317); one isolated quatrain to end the *Dīvān* (fol. 325).

MEASUREMENTS, ETC. 20·5 × 11·3 cm.; the written surface measures 13·3 × 5·5 cm.; 2 columns of 13 or 14 lines; 325 folios.

WRITING AND PAPER. The writing is an exquisite small *Nasta'līq*. The paper is gold-sprinkled, polished, and very thin, within margins of similar plain paper.

BINDING. The outside of the handsome binding is of two shades of red leather with a gilt central medallion with two pendants and corners ornamented with highly stylized

[1] Blochet, Supp. pers., MS., no. 1448.

foliage scroll-work, and has a similarly ornamented flap; the doublures consist of a rectangular panel filled with a design in two tints of gold of rows of quatrefoil medallions ornamented with foliage work, enclosed within a border of elongated sunk panels containing brown tracery on a lapis ground.

DATE AND SCRIBE. The manuscript was copied by Mun'im al-Dīn al-Auḥadī, and is dated Rabī' I 902 (November 1496).

ILLUMINATION. On foll. 1*b*–2 is a magnificent double-page frontispiece of rectangles illuminated in lapis and gold with an occasional red flower and inscribed within a wide border, the central position being composed of a lapis ground ornamented with undulating Chinese cloud forms and containing the beginning of the preface in white script. On fol. 4*b* is an elegant *'unvān* (perhaps later than the text) consisting of gold floral scrolls within a narrow blue border and containing the opening verses of the first *qaṣīdah* in praise of Allah. On fol. 37*b*, at the head of the *ghazals*, is a strikingly executed *'unvān* composed of a gold rectangle covered with foliage scrolls; a very unusual feature here is the insertion, among the foliage, in place of flowers, of four male, four female, and two tiger-cat heads, symmetrically disposed in the field to form a surround to a central lapis cartouche, in which is written, in white script on gold scrolls, the title *'Dīvān* of Jāmī'; above is a decorative band in lapis and gold. Between each piece in the *Dīvān* is a cartouche containing floral ornaments in gold and colour, and there are occasional corner pieces in gold. The script is enclosed within narrow gold and blue borders, and the colophon is decorated with Chinese cloud forms in gold. [E. B. and J. V. S. W.]

174

DĪVĀN OF ḤĀFIẒ

DATED 902 (1497)

The complete poetical works of Ḥāfiẓ

SUBJECT AND ARRANGEMENT. The poems are arranged alphabetically in the usual manner, but there is no preface. The *muqaṭṭa'āt* begin on fol. 213*b* and the *rubā'iyāt* on fol. 225.

MEASUREMENTS, ETC. 20·8 × 12·6 cm.; written surface 12·7 × 6·2 cm.; 11 lines in 2 columns enclosed within gold and blue rules; 230 folios.

WRITING AND PAPER. The writing is a fine, small *Nasta'līq* with rubrics in *Ṣulṣ*. Catchwords are provided. The paper is glazed, and the script area is gold-sprinkled: there are some water-stains.

BINDING. The binding is in brown leather, later than the text; the covers being lacquered dark vermilion, gold-sprinkled, and decorated with flowers and gold arabesques. There is a black border, with gold, and a stamped and gilt frieze.

DATE AND SCRIBE. The manuscript is dated Jumādā I 902 (January 1497) and is signed Shaikh Murshid al-Dīn, at Shiraz.

ILLUMINATION. The decoration is of great refinement. The manuscript opens with a cusped circular medallion, containing two tigers, of a Chinese type, in blue and gold, inserted in the page (fol. 1). Foll. 1*b*–2 are fully illuminated, predominantly in blue and gold, rectangles enclosing medallions, with pendants on a plain ground and blue borders and corner ornaments. The text begins on fol. 2*b* after a fine *'unvān*. Each page is adorned with floral arabesques in panels, gold and blue. The last page, containing the colophon, is richly ornamented with gold floral arabesques. [A. J. A.]

175

ṢUVAR AL-KAVĀKIB

DATED 903 (1497–8)

Naṣīr al-Dīn Ṭūsī's Persian translation of the Ṣuvar al-Kavākib of Abū 'l-Ḥasan al-Ṣūfī

SUBJECT AND ARRANGEMENT. The famous polymath Abū Ja'far Naṣīr (Nāṣir) al-Dīn Muḥammad b. Muḥammad b. al-Ḥasan al-Ṭūsī (597–672 = 1201–73)[1] completed on 25 Ẕu 'l-Qa'dah 647 (1 April 1250) this translation of the *Ṣuvar al-Kavākib* ('Images of the Stars'), an Arabic treatise on astronomy by Abū 'l-Ḥasan 'Abd al-Raḥmān b. 'Umar al-Ṣūfī, chief astronomer to the Būyid ruler 'Aẓud al-Daulah, who died in 376 (986). The present copy was transcribed from an archetype which was itself copied from Ṭūsī's own autograph. For other copies of this translation, and of the Arabic original (of which a French translation by H. C. F. C. Schelljerup was published at St. Petersburg in 1874), see C. Brockelmann, *Geschichte der arabischen Litteratur*, i, p. 223; Suppl. i, p. 398. This copy is defective at the beginning.

MEASUREMENTS, ETC. 24·2 × 16·1 cm.; the written surface measures 16·6 × 9·8 cm.; 23 lines to the page; 181 folios.

WRITING AND PAPER. The writing is a good *Nasta'līq*, with rubrications. The paper is polished and thin, and is considerably wormed and stained.

BINDING. The olive-green leather binding has sunk and gilt central medallions, with pendants and corner-pieces, filled in with gold paper stamped with floral designs.

DATE AND SCRIBE. The scribe, whose name has been erased, completed his transcription at Yazd in 903 (1497–8).

ILLUSTRATIONS. There are fifty-four outline drawings in black, with touches of colour and gold, of astronomical figures, representations of the Zodiacal signs, &c. The chief figures are given full pages, and there is a diagram of each constellation in gold dots on the opposite page. These illustrations, which are well-drawn, may be copies of

[1] But see Browne, *A Literary History of Persia*, vol. ii, p. 484.

those in the transcription from the original manuscript of Naṣīr al-Dīn Ṭūsī, and those again were probably taken from the Arabic original.[1]

The folios containing these drawings are of different laid paper from the others, and may have been added in the next century.

SEALS AND NOTES. There are seals of former owners on foll. 1*b*, 2*a*, and 181*b*, one dated 1153 (1740–1). A nineteenth-century hand has added the title on fol. 1*b* and biographical notes on the author and translator from the *Kitāb al-Fihrist* of Ibn al-Nadīm and the *Kashf al-Ẓunūn* of Ḥājjī Khalīfah. [A. J. A. and J. V. S. W.]

176

TA'LĪM DAR MAR'IFAT I TAQVĪM

DATED 903 (1498)

A treatise on astronomy by al-Ḥāsib al-Ṭabarī

SUBJECT AND ARRANGEMENT. Abū Ja'far Muḥammad ibn Ayyūb al-Ḥāsib al-Ṭabarī, who flourished towards the beginning of the 7th (13th) century, is otherwise known for his astronomical tables and chronology entitled *Zīj al-Mufrad*.[2] The present work, which is a general treatise on the science of astronomy, was intended by the author as a practical guide to the student and consists, as he states in the preface, of 1,200 questions and answers. The exordium is almost identical, word for word, with the beginning of the *Zīj al-Mufrad*. The author thereafter proceeds:

چون بسیار شد دیدن تقویمها سال در مجالس بزرگان زمانه و در دست هر کسی ندیدم کسی را که بتمامی معرفت آن داشت و نیافتم تصنیفی مجموع مفرد ساخته در ان معنی و بیشترین مردم را راغب دیدم بر دانستن و طلب کردن آن و هر وقتی پرسیدن از هر کسی ازانچه اندر وی یاد کرده باشد بجملگی پس خواستم که این کتاب را اندرین معنی پیدا کنم و اورا کتاب تعلیم در معرفت تقویم خواندم و بنمایم هر دانشی که بدان تعلق دارد بتمامی بر سبیل سؤال و جواب بزبان پارسی دری الخ

MEASUREMENTS, ETC. 16·2 × 9·4 cm.; the written surface measures 10·5 × 4·8 cm.; 19 lines, sometimes within black and gold rules. The volume contains 130 folios.

WRITING AND PAPER. The writing is a small, clear *Nasta'līq*, with rubrics in the same style. The copyist has furnished catchwords. The paper is polished; there are some water-stains; some of the pages have had new margins fitted.

BINDING. The binding is modern, of dark blue leather ornamented, a skilful European imitation of the Persian style.

DATE AND SCRIBE. The transcription is dated 5 Sha'bān = 18 Farvardīn 903 (29 March 1498). The name of the scribe is not given.

[1] Cf. Martin, *The Miniature Painting of Persia, India and Turkey*, Plates 35–9.

[2] See E. G. Browne, *A descriptive Catalogue of Oriental MSS.*, p. 156.

ILLUSTRATIONS. The manuscript contains a number of small illustrations, some two to a page; these are continuous from fol. 42*b* to fol. 56*b*. They consist of astronomical diagrams in black and gold, the Signs of the Zodiac, and other emblematical figures. Some are painted in bright colours; the backgrounds are plain. There are in all 37 miniatures and 12 diagrams.

The animal drawing is mostly traditional, but many of the figure subjects are interestingly treated. Apart from those here reproduced, for instance, the Gemini are represented (on fol. 53) as two girls, with their bodies terminating in drapery which connects them, while their girdles are composed of a single length of black cloth forming a decorative pattern. The Virgo on fol. 54 is somewhat similar in type. The decorative character is noticeable almost throughout, and the artist generally inserts gold cloud forms and gold and coloured foliage in each of his little pictures. There is, however, no formal ornament. [A. J. A. and J. V. S. W.]

177

SUBḤAT AL-ABRĀR

DATE UNCERTAIN

Jāmī's Subḥat al-Abrār or 'Rosary of the Righteous'[1]

MEASUREMENTS, ETC. 26·2 × *c.* 15·8 cm.; the written surface measures 13·5 × 6·2 cm.; generally 2 cols. of 12 lines; 111 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed within gold and coloured rulings. The paper is gold-sprinkled, polished, and set within margins of very thick paper of various shades of buff, blue, light brown, &c.

BINDING. The outside of the fine lacquered cover has a central floral medallion with two pendants upon a rich brown ground and a triple border, the middle one of which contains a pattern of coloured flowers, the others a trailing floral design in gold on black; the doublures have naturalistic paintings of yellow jonquils on a red ground within black borders of trailing foliage in gold and gold lines.

DATE AND SCRIBE. The date of the manuscript has been tampered with, and at present it reads ٩٠٤٦. The ٠ might be regarded as the dot over *nūn* of *sanah*; but it is possible that the ٦ is a later addition. This would make 904 (1498–9) the date. The alternative, more probably, is to regard the ٩ as an alteration from an original ١; in that case the date would be 1046 (1636–7). The illustrations cannot be of the earlier date.

The scribe's name is Nūr al-Dīn ibn Muḥammad al-Fashānī.

ILLUMINATION AND ILLUSTRATIONS. On fol. 2*b* is a *sarlauḥ* in blue, green, gold, and black, with ornamental foliage in colour.

The lesser titles are in red throughout. On fol. 111*b* is a gold medallion with the name of Mas'ūd ibn Muḥammad Mīrak in black.

[1] See no. 166.

The margins are ornamented with stencilled designs in gold of flowers, trees, animals, and birds; there are touches of colour in the margins of fol. 2*b*. There are occasional gold details in several parts of the text area.

There are three miniatures well executed in the style of the first half of the 17th century. The colour is good. The sky is golden in all three.

The subjects are as follows:

(1) Fol. 47*b*. A youth seated on the roof of a building, admired by an old man and other spectators.

(2) Fol. 96*b*. A dismounted horseman about to strike with his dagger an innocent blind man, kneeling on a prayer-mat, whom he suspects of stealing a purse of gold.

Above, under a tree, Moses, seated, is watching them.

(3) Fol. 111 (below the colophon). A Ṣūfī saint, seated outside his cell, receiving visitors; two of these are seated; behind them stand a man and a youth.

The saint, who has a gold circular halo, probably represents Jāmī, the author of the book.

SEALS AND INSCRIPTIONS. The manuscript bears, on fol. 2*b*, an inscription, dated 1065, stating 'the paper of the text is Chinese (*Khaṭā'ī*); the binding is black horse-leather (*sāgharī*); the margins are of Daulatābādī coloured paper with floral designs'. No miniatures are mentioned. But two other notes, apparently of the 12th century A.H., refer to three paintings, and to 134 and 132 folios. There is a lacuna after fol. 2, and 21 or 23 folios have apparently been lost.

The owner's name on the last folio is given as Mas'ūd ibn Muḥammad Mīrak, as noted above. His seal, underneath, bears the date 1044 (1634–5).

[E. B. and M. M.]

178

DĪVĀN OF ḤĀFIẒ, ETC.

EARLY 16TH CENTURY

The Dīvān of Ḥāfiẓ, with other poems

SUBJECT AND ARRANGEMENT. The body of the manuscript contains the collected poems of Ḥāfiẓ. Probably three folios are missing at the beginning, and the manuscript is not quite complete at the end. There is a lacuna after fol. 105. In the margins the following are transcribed.

(1) Foll. 1–66. The *Dīvān* or collected poems of Ibn i Yamīn (Amīr Fakhr al-Dīn Maḥmūd ibn Yamīn al-Dīn Ṭughrā'ī Mustaufī Baihaqī), who was born *c.* 685 (1286) and died in 769 (1368). His poems have been studied and translated by O. M. von Schlechta-Wssehrd (Vienna, 1852) and E. H. Rodwell (London, 1933), and edited by Sa'īd Nafīsī with a short preface (Tehran, 1939). See, further, Ethé, *India Office Catalogue*, i, col. 711 (1230).

(2) Foll. 67–105. The *Rubā'iyyāt* of 'Umar Khayyām, not quite complete at the end.

(3) Foll. 106–51. The *Khulāṣah i Jamshīd*, extracts from the *Khamsah* or five romances of Niẓāmī, arranged by an anonymous hand into thirty-eight short chapters with a short

prose preface. For similar compilations, see Ethé, *India Office Catalogue*, i, col. 600 (982), col. 1559 (2874), and the references there given.

MEASUREMENTS, ETC. The written surface measures 18·3 × 10·9 cm.; 12 lines in two columns, with 25 lines written diagonally in the margins, within gold and black rules. The original leaves have been trimmed and new margins fitted. 151 folios.

BINDING. None.

DATE AND SCRIBE. These are not given, but the transcript appears to have been made at the beginning of the 16th century.

WRITING AND PAPER. The writing is a fine calligraphic *Nasta'līq*, with rubrics in *Ṣuls*. The paper is thin, polished, and gold-sprinkled. Some pages are wormed.

ILLUMINATION. The illumination, though not elaborate, is dignified and in good taste. A triangle ruled in blue and gold containing a gold floral arabesque forms each inner corner (top and bottom), and another is set midway in each vertical margin in the spaces left by the oblique text on every page. The rubrics are painted in white upon small decorative panels consisting of a gold or blue ground (occasionally black) relieved with blue, green, red, or gold floral arabesques. [A. J. A.]

179

CALLIGRAPHY

EARLY 16th CENTURY

A compilation of calligraphic exercises, including a copy of the Fātiḥah

SUBJECT AND ARRANGEMENT. The manuscript commences, in Arabic (fol. 1*b*), with the *Fātiḥah*, the opening chapter of the Qur'ān, and (foll. 1*b*–2*a*) two Traditions attributed to Muḥammad, signed by the famous scribe Sulṭān 'Alī al-Mashhadī; then come (fol. 2*b*) the prayers of 'Alī, the fourth Caliph, also in Arabic, copied in *Nasta'līq* (some lines being written obliquely) by Shāh Maḥmūd (al-Nīshāpūrī); (fol. 7*b*) a famous Shī'ite invocation to 'Alī, and a tradition concerning the qualities and virtues of 'Alī, also by the hand of Shāh Maḥmūd.

MEASUREMENTS, ETC. 24·1 × 15·9 cm.; the written surface measures 11·2–13·2 × *c.* 7·0 cm.; 8 lines on foll. 1*b* and 2, 4 on 2*b*, 6 on 3–7, 7 on 7*b*–8; 8 folios.

WRITING AND PAPER. The writing is in part a larger, in part a smaller *Nasta'līq*, enclosed within gold and coloured rulings. The thick paper is gold-sprinkled, with one page (2) of a greenish tone, and is set within wide margins of lighter toned, more coarsely gold-sprinkled, paper.

BINDING. The outside of the lacquer cover and flap is ornamented with a complex geometric design of black bandwork and large coloured flowers, drawn on a golden brown ground and a border of floral ornament in gold on a black ground; the inside is of grey-blue, gold-sprinkled paper. The binding is later than the text, and is probably of the 17th century. It is reproduced in the *Survey of Persian Art*, plate 976B.

DATE AND SCRIBE. The two celebrated scribes represented in this album are Sulṭān ʿAlī al-Mashhadī;[1] and Shāh Maḥmūd al-Nīshāpūrī, who worked at Tabriz, the capital of the Ṣafavī kings, and has dated his part 939 (1532),[2] at Tabriz. He died about 1545.

ILLUMINATIONS. On fol. 2 are two small floral ornaments in gold and colour on a blue ground and two coloured floral sprays; on fol. 2*b* is an *ʿunvān* finely executed in blue and two shades of gold with foliage forms bearing coloured flowers.

SEALS. There are three seals of ownership on fol. 1. [E. B. and J. V. S. W.]

180

ṢAD KALIMAH

EARLY 16TH CENTURY

The Hundred Sayings of the Imām ʿAlī with a Persian metrical paraphrase

SUBJECT AND ARRANGEMENT. The text and Persian metrical paraphrases are identical with the contents of no. 126 above; except that in the present copy the preface is wanting, and the text has a different ending. The last entry runs:

وَمِنْ كَلَامِهِ قَلْبُ ٱلْأَحْمَقِ وَرَاءَ لِسَانِهِ

مرد احمق گه سخن گفتن دل خود تابع زبان دارد

هر چه باید بگوید و آنگاه دل بر آن قول گفته بگمارد

MEASUREMENTS, ETC. 25·3 × 16·2 cm.; the written surface measures 13·6 × 7·7 cm.; 3 lines of large and 2 of small script and 2 panels of 4 lines of oblique script; 19 folios.

WRITING AND PAPER. The writing, consisting of three lines of large gold *Naskh* and otherwise of a small black *Nastaʿlīq*, is enclosed within gold and blue rulings. The paper is of pink, blue, green, yellow, and cream tones, polished and thin, set within wide margins of gold-sprinkled paper in a similar range of colouring.

BINDING. The outside of the black lacquer cover is ornamented with fine all-over floral design in gold and colour enclosed within a panelled border with gold ornament; the inside is of plain dull red leather with blind-tooled rulings.

DATE AND SCRIBE. The colophon is signed by Muḥammad Muʾmin ibn ʿAbd Allāh al-Bayānī (d. 916 (1510)) (*Naskh*) and (*Nastaʿlīq*) by the famous scribe Shāh Maḥmūd al-Nīshāpūrī (for whom see the preceding entry).

ILLUMINATION. The manuscript is superbly embellished. On fol. 2*b* is a splendid *ʿunvān* in lapis and gold of two shades, dīvided into figures by means of blue and green curvilinear bandwork and with foliage forms bearing red flowers, embodying the title,

[1] See 154 and 155 above.

[2] See Ḥājjī ʿAbd al-Muḥammad Khān, *Paidāyish i Khaṭṭ u Khaṭṭāṭān*, p. 228, and Huart, pp. 225–6. He was the scribe of the magnificent *Khamsah* of Niẓāmī in the British Museum (Or. 2265).

صد کلمه (the Hundred Sayings:) above is a horizontal band, also in lapis and gold of two shades, with stylized Chinese cloud forms and small black fleurons. The oblique script is enclosed within panels composed of delicate floral arabesques in gold with touches of colour, and there are corners of similar style on every page.

SEALS. There are erased seals of ownership on foll. 1 and 18*b*.

[E. B. and A. J. A.]

181

BŪSTĀN

DATED 915 (1509)

A manuscript of the Būstān of Sa'dī

MEASUREMENTS, ETC. 20·4 × 12·0 cm.; the written surface measures 12·2 × 6·0 cm.; 2 cols. of 15 lines; 148 folios of which 2, 46, 77, and 111 have cut margins.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed between blue and gold rulings. The paper is polished and rather thin.

BINDING. The outside of the cover, which is of black leather with a flap, has a sunk and gilt central medallion with pendants, sunk corners and border ornamented with a floral design on a gold ground; the doublures are of plum-coloured leather with centre and corners of tracery over blue and green and a gilt cord border.

DATE AND SCRIBE. The manuscript was copied by Shams al-Dīn Muḥammad al-Kirmānī, and is dated the first day of 915 (21 April 1509).

ILLUMINATION AND ILLUSTRATIONS. On fol. 1*b* is a small minutely executed *'unvān*, mainly in blue and gold, of great refinement. The titles are in blue or gold throughout.

The only miniature, on fol. 75*b*, which has been seriously mutilated, represents Sa'dī seated at the threshold of a veranda, with a number of theologians at the house of the Qāḍī, all being engaged in an animated discussion. The inscription, in black ink, قلم بهزاد, 'Painting by Bihzād', on the back wall is evidently a later addition. But the exquisite quality of the miniature, which strongly resembles Bihzād's known Herat work, suggests that the attribution was probably made bona fide. [E. B. and M. M.]

182

KHAMSAH OF NIẒĀMĪ

DATED 915 (1509–10)

The Khamsah or Five Poems of Niẓāmī, copied in 915 (1509–10)

SUBJECT AND ARRANGEMENT. The poems are arranged in the following order: (fol. 1*b*) *Makhzan al-Asrār*; (fol. 30*b*) *Khusrau u Shīrīn*; (fol. 104*b*) *Lailā u Majnūn*;

(fol. 158*b*) *Haft Paikar*; (fol. 216*b*) *Sharaf-nāmah*; and (fol. 292*b*) *Khirad-nāmah*, the first and second books of the *Iskandar-nāmah*.

MEASUREMENTS, ETC. 34·4 × 21 cm.; the written surface measures 22·2 × 14 cm.; 4 columns of 23 lines; 332 folios.

WRITING AND PAPER. The writing is a fine *Nasta'līq*, enclosed within gold and blue rulings. The paper is polished and thin. The rubrics are in red and gold.

BINDING. The binding is sumptuous. It appears to be later than the date of the manuscript, and to belong probably to the middle years of the 16th century. The outside covers and flap are lacquered, and the whole surface (except for a gold border with Chinese S-shaped cloud forms in black) is occupied by varied hunting scenes—the two covers being different—depicted among trees and foliage in hilly landscapes, painted in gold and colours on a black ground. On the front cover an elderly prince, mounted, over whom an attendant on foot holds a red umbrella, is preparing to aim an arrow. Numerous other figures, on horseback or on foot, are armed, usually with bows and arrows, or guns. One man has lassoed a deer, one is spearing another deer, and one is being mangled by a lion.

The doublures are elaborately decorated. The outer borders are of dark green leather, with two inner borders composed respectively of filigree panels in gilt, with coloured grounds, and sunk gilt panels with gilt arabesques. Within these is another green leather border with gilt floral decoration, and the centre panel has a sunk gilt ground with raised cloud forms and scrolls; in the centre is a large medallion, with filigree patterns in gold and colours, mainly blue and green. The corner-pieces are similar, and there are six other full or half-medallions. The spine is plain.

DATE AND SCRIBE. The manuscript is dated (fol. 29*b*) Sha'bān 915 (1509) and signed, on fol. 331*b*, 'Alī Kātib.

ILLUMINATION AND ILLUSTRATIONS. Foll. 2*b* and 3, each containing nine lines of the beginning of the text in two columns within cloud forms, are fully and splendidly illuminated, mainly in blue and gold with touches of black, red, green, and yellow. The *ansae* are particularly striking, with an unusual colour scheme in which emerald green and a lighter blue than usual, and touches of brick-red, strike the eye. These pages closely resemble those of the great *Niẓāmī* at the British Museum (Or. 2265),[1] which was written in 1539–43.

The text portion of most of the pages containing miniatures is decorated in gold and colours between the columns and elsewhere.

The twenty-nine illustrations have most of the typical characteristics of the earlier Ṣafavī style; they are not, however, as accomplished as the illumination, though often well composed, and the colours are usually admirable, though some miniatures are rather thinly painted. They may be the work of two or more different painters: the figures, for instance, in the miniatures on foll. 114 and 149 are drawn noticeably smaller than elsewhere. Skies are sometimes of a rather pale blue, sometimes golden, and the hilly backgrounds are often mauve. Many figures wear the Ṣafavī turban-*kulāh*, or cap with a long rod, typical of the costume of the first half of the 16th century.

[1] Reproduced in *S.P.A.*, Plate 949.

The subjects of the miniatures are as follows:

(1) Foll. 1*b*–2. A double-page miniature. On the left, a young prince is seated, reading a book (probably the present manuscript) under a chenār tree by a pool. An older man and a young attendant are seated near him. On the right are an officer and a groom with the prince's charger, and three other men, two of whom are playing chess beside a stream.

Both these pages have broad, beautifully executed decorative borders.

(2) Fol. 5. Muḥammad, seated on Burāq, and attended by angels, ascends to Heaven from Mecca. The Prophet is veiled and has a flame halo. Below is shown a green mosque dome, with gold and coloured arabesques.

(3) Fol. 15*b*. Solomon, with a flame halo, conversing with a cultivator. An illustration to an anecdote.

(4) Fol. 24. An illustration to a story of a tyrannous king and a truth-telling ascetic. The king, here represented as a young prince, is seated on a throne in a landscape.

(5) Fol. 44*b*. Khusrau discovers Shīrīn bathing. The subject is depicted in the traditional manner.

(6) Fol. 51*b*. Khusrau, unarmed, slaying a lion, outside an elaborately decorated red and black tent.

(7) Fol. 69. Shīrīn, beside the sculptor Farhād, in the mountains.

(8) Fol. 77. Khusrau riding on his way to Shīrīn's castle. The mounted attendant holds an umbrella over the prince, and other attendants accompany him on foot. Two camels are seen in the background.

(9) Fol. 81. Khusrau and Shīrīn; a love scene. Five female attendants are shown outside the chamber, two of them sleeping, the others eagerly watching the pair. On the wall at the back two deer are depicted in blue on a white ground.

(10) Fol. 75*b*. Shīrīn mourning over the murdered Khusrau, in a frescoed and tiled chamber.

(11) Fol. 114. Lailā and Majnūn at school. The scene is depicted inside a mosque, with a green dome and blue minarets, which occupies most of the picture space; the figures are drawn rather small in this unusual version of the subject.

(12) Fol. 125. A battle between the armies of Naufal and of Lailā's kinsmen.

(13) Fol. 134*b*. Majnūn seated among the animals.

(14) Fol. 149. Lailā and Majnūn faint from emotion on their meeting. Around them are the animals; two lions and a boar have attacked the attendants.

(15) Fol. 167*b*. Bahrām hunting. A lion has leapt on the back of a running onager, and Bahrām, mounted on his black horse, has just loosed an arrow. The animals are depicted with particular skill.

(16) Fol. 174. Bahrām hunting with his favourite lutanist. Bahrām has transfixed an onager's hoof and ear with a single arrow.

(17) Fol. 182*b*. The Queen of the Fairies invites a king to share her throne; an illustration of a story told to Bahrām by the daughter of the King of the First Region.

(18) Fol. 189. Bishr's grief at the drowning of his friend; an illustration of a story told to Bahrām by the Princess of the Third Region.

(19) Fol. 196. A man mounted on a dragon; an illustration to a story told to Bahrām by the Princess of the Fifth Region.

(20) Fol. 204*b*. The owner of a garden finds ladies bathing in his pool; an illustration to a story told to Bahrām.

(21) Fol. 208*b*. Khusrau in conversation with a sage.

(22) Fol. 226. The encounter of Iskandar and the black 'Zangīs'.

(23) Fol. 241. Iskandar, seated on the ground, supports the dying Dārā on the battlefield.

(24) Fol. 247. Raushanak, daughter of Dārā, comes before Iskandar with her attendants.

(25) Fol. 256. Iskandar embracing Nūshābah, Queen of Barda', at a feast.

(26) Fol. 271*b*. Iskandar entertained by the Khāqān of Chīn.

(27) Fol. 286. Iskandar, on his charger, dragging off a demon whom he has lassoed.

(28) Fol. 299. Iskandar conversing with an old shepherd.

(29) Fol. 311*b*. Iskandar on his death-bed visited by a divine messenger, who announces his acceptance as a Prophet. The 'Surūsh' (a male figure) is haloed, and dressed in a green robe. [A. J. A. and J. V. S. W.]

183

BŪSTĀN

DATED 916 (1510).

The Būstān of Sa'dī

SUBJECT AND ARRANGEMENT. This copy of the *Būstān* gives the appearance of having been specially commissioned; it never formed part of a complete manuscript of the collected works of Sa'dī.

MEASUREMENTS, ETC. 26·5 × 17·5 cm; the written surface measures 17·5 × 8·7 cm.; 14 lines in two columns within black, gold, blue, red, and green rules. 123 folios.

WRITING AND PAPER. The writing is a splendid calligraphic *Nasta'līq* by a master hand, with rubrics in the same style. Catchwords have been supplied by the copyist. Thin, polished paper of dark cream tone, gold-sprinkled. The margins are thickly gold-sprinkled.

BINDING. The binding is in dark plum-brown leather, flapped. The outer covers are ornamented with a large central medallion, stamped and gilt, the floral arabesque pattern being painted crimson, with similar pendants; there are gilt cord and line borders; the outer flap is similarly ornamented. The doublures have green, gold-sprinkled paper pasted over them.

DATE AND SCRIBE. The transcription is dated, at Herat, 15 Sha'bān 916 (17 November 1510). The scribe signs himself Sulṭān Muḥammad Khandān: he was a celebrated calligrapher and was the pupil of the still more famous Sulṭān 'Alī al-Mashhadī; he died in 950 (1543).[1]

[1] See Huart, *Les Calligraphes et les Miniaturistes*, p. 224.

ILLUMINATION. The manuscript opens with a pair of magnificent *sarlauḥs*, identical in shape and pattern except for the central motifs. Upon a blue ground, relieved with gilt foliage and small coloured flowers, a gilt rectangle is imposed diagonally, bearing floral scrolls and spirals in two other shades of gold, interlaced. The centre ornament of fol. 1*b* is a blue pointed oval, cusped, with a gold centre, relieved with gilt foliage and small coloured flowers. The centre ornament of fol. 2 is a superb circular medallion, similarly ornamented and exquisitely coloured. It is a concentric circular pattern with a gilt centre. Foll. 2*b*–3 (where the text begins) are fully illuminated in similar style, and the title and author's name are written in white *Nasta'līq* on a gold ground. Every page is illuminated with small gilt and flowered interlinear ornaments and the dividing vertical columns are florally ornamented; divisions marking the commencement of stories are marked by ornamental panels. A blue band supporting a floral arabesque concludes the transcription. The first four pages especially are exceptionally fine examples of the illuminator's art. [A. J. A.]

184

A PAGE FROM THE DĪVĀN OF ḤĀFIẒ

DATED 920 (1514)

An illuminated page containing verses from the Dīvān of Ḥāfiẓ

SUBJECT AND ARRANGEMENT. This page contains on the *recto* the first seven hemistichs of the opening poem of Ḥāfiẓ's *Dīvān*, and on the *verso* four *rubā'īs* of the same poet.

MEASUREMENTS, ETC. 27·3 × 17·1 cm.; the written surface measures 22·5 × 12·3 cm. (*verso* 17 × 9 cm.); 7 (*verso* 10) lines; 1 folio.

WRITING AND PAPER. The writing is a fine calligraphic *Nasta'līq* enclosed within gold, black, and blue rulings. The paper is polished and slightly stained.

BINDING. None.

DATE AND SCRIBE. The calligraphy was executed by Sulṭān Muḥammad Khandān, who compiled the preceding manuscript, and it is dated 920 (1514), at Herat.

ILLUMINATION. The *recto* is laid out as if it were the right-hand page of an illuminated double opening of a complete *dīvān*. The seven lines of calligraphy, black upon white clouds relieved by gold stippling, lie within two side columns and panels above and below in *'unvān* style bearing the inscription *Dīvān i afṣaḥ al-fuṣaḥā wa-amlaḥ al-shu'arā* in white *Ṣulṣ* on a gold ground; the whole is enclosed within a three-sided narrow black border, and a wide blue border with gold side extension ; all with coloured floral arabesques and ornaments. There is no decoration on the reverse. The illumination is of great delicacy and accomplishment. [A. J. A.]

185

ANTHOLOGY

MID-15TH CENTURY?

A fragmentary album of Persian poetry

SUBJECT AND ARRANGEMENT. This album of verse, consisting chiefly of *ghazals* by various Persian poets, including Farīd al-Dīn ʿAṭṭār, ʿImād al-Dīn Kirmānī, known as ʿImād i Faqīh, and ʿIṣmat of Bukhara, lacks the initial folios, and is arranged as follows: (foll. 1–10) quatrains by ʿAṭṭār; (11–16) *ghazals* by ʿImād; (16) *ghazals* by ʿIṣmat; (18*b*) *ghazals* by Jalāl al-Dīn Rūmī (Shams i Tabrīz); (33*b*–49) *ghazals* by Amīr Khusrau Dihlavī; (73*b*) *ghazals* by Auḥadī; (89*b*) *ghazals* by Ḥāfiẓ; (122*b*) *ghazals* by Khvājū Kirmānī; (146*b*) *ghazals* by Salmān Sāvajī; (161*b*) *ghazals* by Kamāl Khujandī; (185*c*) *ghazals* by Maulānā Kamāl al-Dīn Ṭālib called Ṭālib.

MEASUREMENTS, ETC. 6·1 × 16·1 cm.; the written surface measures 10·2 × 4 cm. (average); oblique script; 208 folios.

WRITING AND PAPER. The writing is a delicate *Nastaʿlīq* enclosed within gold rulings. The paper is of various tones of cream, yellow, and pink, occasionally marbled with red ochre or covered in a block-printed design, and is semi-polished.

BINDING. The cover is of limp peacock leather.

DATE AND SCRIBE. The manuscript was copied very probably at Herat, by an unknown hand, perhaps at about the same date as no. 159 above.[1]

ILLUMINATION. The manuscript is delicately illuminated, in a style similar to that of the other small oblong anthologies in this collection (see nos. 122, 127, 159). On fol. 18*b* is an *ʿunvān* in gold with green ornamental foliage within white and gold strap-work borders, embodying in white script the title of the *ghazals* of Jalāl al-Dīn Rūmī. On foll. 33*b*, 49*b*, 73*b*, 89*b*, 122*b*, and 185 are *ʿunvāns* of similar style, containing the titles of the *ghazals* of the various poets. On foll. 144*b*–145, 157*b*–158, 181*b*–182, 190*b*–191, and 204*b*–205 are charmingly decorated medallions in blue and gold. On foll. 171*b*–172*a* is a decoration of hexagonal rosettes of similar technique. The text of foll. 5*b*, 6, 18*b*, 19, 25, 33*b*, 34, 49*b*, 50, 73*b*, 74, 89*b*, 90, 161*b*, 162, 185*b*, and 186 is enclosed within gold floral borders, with some colour. There are floral ornaments in gold and colour throughout.

SEALS AND INSCRIPTIONS. There are erased seals of ownership on foll. 2*b* 89*b*, and 161*b*.

[E. B. and A. J. A.]

[1] M. Blochet would place it in the early 16th century.

186

FĀTIḤAT AL-SHABĀB

LATE 15TH CENTURY

An old manuscript of Jāmī's First Dīvān, the Fātiḥat al-Shabāb

SUBJECT AND ARRANGEMENT. Jāmī compiled his *Fātiḥat al-Shabāb* or 'Beginning of Youth', better known as the *Dīvān i Avval* or 'First *Dīvān*', at Herat in 884 (1479), when nearing seventy, on the basis of the Early *Dīvān* composed there towards 867 (1462) and dedicated to Mīrzā Sulṭān Abū Sa'īd, the Timurid ruler of Khurasan.[1] The opening couplet is identical with the commencement of the *Tuḥfat al-Aḥrār* which was completed by Jāmī in 886 (1481).[2] Like all the *dīvāns* of this prolific author, this one is divided into two parts of very unequal length, the first comprising preliminary matter, chiefly *qaṣīdahs*; the second part includes the main *ghazals* and some minor pieces.

Part I begins with a *qaṣīdah* in praise of Allāh (fol. 7) and some praising Muḥammad (8*b* et seq.), then follow several eulogizing Sulṭān Ḥusain Mīrzā, prince of Khurasan, to whom the whole work is dedicated (26*b*, 27*b*, 29*b*, 30*a*, 30*b*, &c.); one being dedicated to prince Ya'qūb Sulṭān, son of Uzun Ḥasan, of the White Sheep Turkmans, who ruled over Azarbaijan and Diarbekr from 1479 to 1490 (33*b*); then come the *tarjī'-band* and *tarkīb-band* (38); a *maṣnavī* dedicated to Mīrzā Sulṭān Abū Sa'īd (56*a*); another to Sulṭān Ḥusain Mīrzā (58*a*); another to Shāh Mujāhid i Ghāzī (58*b*); then one in which love of poverty and renunciation are treated from the mystical standpoint (60).

Of the six preliminary *qaṣīdahs* to Part II (60*b*), the first two sing the praises of Allāh, the rest those of Muḥammad, of 'Alī, son of Abū Ṭālib, of his son Imām al-Ḥusain, and of the Imām 'Alī ibn Mūsā al-Riẓā; then come the *ghazals* (62*b*), the *muqaṭṭa'āt* (293*b*), the quatrains (297*b*), and the *mufradāt* or detached verses (308*a*).

MEASUREMENTS, ETC. 23·7 × *c.* 14·5 cm.; the written surface measures *c.* 15·3 × 8·4 cm.; 2 columns of 15 to 16 lines; 308 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq*, enclosed within gold and blue rulings. The paper is semi-polished.

BINDING. The outside of the Turkish cover, which is probably of the 17th century, is of black leather with a flap; it has a sunk central medallion with pendants and sunk corners decorated with a design of floral scroll-work and stylized Chinese cloud forms in brown on a gold ground; the inside is of magenta gold-sprinkled paper and there is a gilt design on the fore-edge of the book.

DATE AND SCRIBE. There is no colophon. The manuscript was apparently copied at Herat towards the end of the 15th century.

ILLUMINATIONS. On fol. 3*b*, at the head of the preliminary verses, is a beautiful *'unvān* of white curvilinear bands on decorated gold, blue, and black grounds within

[1] See under no. 193 below. [2] See Ethé, *India Office Catalogue*, i, col. 743–4, no. 1300.

gold strap-work borders, in the best style of the Timurid illuminators of the late 15th century, enclosing an inscription (الله ولا سواه) in Cufic; on fol. 60*b*, at the head of the *ghazals*, is another splendid *'unvān* of similar style.

SEALS AND INSCRIPTIONS. On fol. 2 is the seal (dated 1211 = 1796–7) and signed *ex-libris* of a Turkish owner, one Muḥammad Sālim, called Qapūjū-zādah, on fol. 3*a* the seal and signed *ex-libris* of another Turkish owner Aḥmad, known as Anjalī-zādah; on foll. 3*b* and 308*a* are seals of ownership of 'Abd al-Fattāḥ, a Turk. According to a note at the end the manuscript was purchased at Āmida (Diarbekr) early in Ramaẓān 941 (March 1535), passed into the possession of Pīr Muḥammad, known as Ẓa'īfī al-Rūmī al-Ma'danī, then, in Ramaẓān 997 (July 1590), into that of Khalīl Pāshā, also a Turk.

[E. B. and A. J. A.]

187

DĪVĀN OF 'ALĪ IBN ABĪ ṬĀLIB

LATE 15TH CENTURY

The Arabic Dīvān ascribed to Imām 'Alī, son of Abū Ṭālib and fourth Caliph, with a paraphrase in Persian verse

SUBJECT AND ARRANGEMENT. This collection of Arabic poems attributed to the fourth Muḥammadan Caliph 'Alī is accompanied by an interlinear version in Persian verse, commencing:

الناس من جهة التمثال أكفآء أبـــوهـــم آدم والأمّ حـــواء

آدمی از ره تمثال بهم می مانند که پدر آدم و حوّا همه‌را شد مادر

This version is the same as that contained in the copy described in the British Museum catalogue of Arabic manuscripts on page 276*a* and discussed by Ewald in the *Zeitschrift für die Kunde des Morgenlandes*, ii, pp. 192–200.

The poems are arranged alphabetically according to the rhymes, a few pieces being preceded by a note in Arabic on the circumstances attending their composition, these being written, in conformity with the names governing the Arabic text, in gold ink.

MEASUREMENTS, ETC. 25·8 × 16·5 cm.; the written surface measures 17·9 × 10·0 cm.; 2 columns of 12 lines; 109 folios. The final folio is missing and fol. 103 is a later addition and lacks the interlinear Persian script.

WRITING AND PAPER. The Arabic version is finely written in a gold *Sulṣ*, delicately outlined in black, the interlinear Persian version in black *Nasta'līq*, the whole being enclosed within gold and coloured rulings. The paper is of a biscuit tone, polished. Some of the edges have been repaired.

BINDING. The outside of the cover is of black leather with a sunk central medallion with two pendants and sunk corners ornamented with scroll-work in colour on a gold ground and with a gilt cord border; the doublures are of red leather with a central

medallion and two pendants and corners of brown tracery over buff, black, and blue, with a border of brown tracery over buff, beyond which is a gilt cord border.

DATE AND SCRIBE. The manuscript was copied towards the end of the 15th century by an unknown scribe.

ILLUMINATION. On foll. 1*b*–2 is an elaborate and beautifully executed double-page frontispiece containing the beginning of the first piece enclosed within a border in gold, blue, red-brown, and green, with red flowers and a few minute touches of black, in the style associated with the early Ṣafavī period. It should be compared with that of no. 182 above. At the centre of each vertical side of the border is a lobed triangular shaped *ansa* motive extending to the edge. At the head of each piece in the *Dīvān* is a small elongated panel with gold script upon scroll-work and with coloured floral ends chiefly in blue and red. The Arabic notes are written upon cloud scrolls on a ground of pink cross-hatching.

SEALS AND INSCRIPTIONS. On fol. 1 are traces of notes, now illegible, indicating that the manuscript was brought to Hindustan in the 16th century.

[E. B. and A. J. A.]

188

BŪSTĀN

EARLY 16TH CENTURY

The Būstān of Saʿdī, copied about the beginning of the 16th century

SUBJECT AND ARRANGEMENT. The pages have been bound in some disorder.

MEASUREMENTS, ETC. 26·1 × 17·3 cm.; the written surface measures 14·5 × 8·2 cm.; 2 columns of 12 lines; 171 folios.

WRITING AND PAPER. The writing is a splendid Persian *Nastaʿlīq*, the headings being in gold or blue *Sulṣ*. The paper is polished and gold-sprinkled.

BINDING. The outside of the fine lacquered cover consists of a central cusped medallion with pendants, with floral sprays in gold on a red ground within a rectangular panel containing a vine leaf and fruit design in gold on a black ground, and with borders composed of elongated panels which contain, in an elegant white script on a black ground, traditional Arabic sayings on the greatness and virtue of the Qurʾān. This seems to indicate that the covers were originally intended to enclose a Qurʾān. The inside is of dull red lacquer, gold-sprinkled, with a gold and black border.

DATE AND SCRIBE. The manuscript is undated and unsigned, but appears to have been copied about the year 1500 or somewhat later.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*–2 is an elaborate double-page frontispiece magnificently executed in blue, gold, and colours, with a black border, in the characteristic Herat style of the late 15th century, and containing the text of

the first six verses of the *Būstān*. The *'unvāns* of similar style at the head of each chapter and tale, embodying the titles in gold or blue *Naskh*, contain no trace of the black found in the frontispiece.

The illustrations are interesting and somewhat puzzling. Sakisian[1] sees in the one here reproduced the dawn of the Ṣafavī style, derived unmistakably from Herat, but with a new grace and charm prefiguring the change. Blochet apparently considered that the whole manuscript belonged to about the year 1485. The fact is that the miniatures are of several different types, and are not all contemporary. That on fol. 50, for instance (no. 4), is an admirable composition in the late-15th-century Herat style associated with Bihzād. The fine miniature here reproduced,[2] on the other hand, is closer to the work of Sulṭān Muḥammad and might well belong to the first quarter of the 16th century. The long Ṣafavī *kulāh*, or turban-stick, appears in this miniature only. Another type of head-dress is seen in this miniature and in a more pronounced form in some of the others, i.e. the less elongated red *kulāh*, similar to that which appears, for instance, in the well-known Uppsala Manuscript of the story of Jamāl and Jalāl.[3] Many of the figures have very voluminous turbans painted in thick impasto, of a kind found in Turkish painting, and it is possible that they were in fact added by a Turkish painter.

The colours are generally good, the drawing of the faces in a few instances is rather perfunctory.

The subjects of the individual miniatures, which are of various shapes and sizes, are as follows:

(1) Fol. 8*b*. A small painting of a Ṣūfī, astride a panther, holding a serpent as if it were a whip. The miniature is slightly damaged.

(2) Fol. 24. Two friends conversing with attendants. The room is lined with polychrome faience tiles; a garden is visible through the open windows.

(3) Fol. 39. The Caliph Ma'mūn enthroned under a canopy, in the midst of his suite in a park; his turban has a gold *kulāh* and an aigrette. Before him, held by a man with a bared sword, kneels a doctor who is prescribing a remedy for him. This miniature is slightly damaged.

(4) Fol. 50. Abraham, who is furnished with a flame-halo, partaking of a meal with an aged Ṣūfī and others. The miniature, which has been considerably damaged, some of the faces being erased, is in late Herat style.

(5) Fol. 62*b*. A prince discoursing with two visitors in a flowering garden. In a lower compartment of this unusual composition are a page and an attendant holding two horses. This miniature also is damaged.

(6) Fol. 77*b*. An old man begging alms at the door of a building within which sit two young princes and their preceptor. The gold carpet upon which the three are seated is decorated like a book-binding. This is the best composed and most ambitious miniature in the manuscript. The details are admirable and the palette is rich and very varied.

(7) Fol. 95*b*. Muḥammad, in green, his features not being defined, ascending to heaven in a nimbus of flame upon Burāq; round him is a host of angels in the form of girls wearing gold leaf head-dresses; most are carrying gold dishes or candles; one of them

[1] *La Miniature Persane*, p. 107.

[2] Also reproduced in Marteau and Vever, vol. i, no. 92; and Sakisian, fig. 135.

[3] See Zetterstéen and Lamm, *The Story of Jamāl & Jalāl*, Uppsala, 1948, and cf. no. 196 of this collection.

bears a kid in her arms. The sky is thickly studded with stars. This with no. 4 may be of an earlier date than the majority of the miniatures. It is carefully painted and richly coloured.

The borders of nos. 2, 3, 4, 5, and 6 are decorated with floral designs in gold.

[E. B. and J. V. S. W.]

189

MUNYAT AL-ṢAYYĀDĪN

EARLY 16TH CENTURY

An apparently unique copy of a translation of an exceedingly rare Arabic treatise on hunting

SUBJECT AND ARRANGEMENT. The Arabic original of this treatise on hunting was composed by ʿIzz al-Dīn ʿAbd al-Laṭīf (? Muḥammad) b. ʿAbd al-ʿAzīz b. al-Malak (? Malak) who taught Ḥanafī jurisprudence under Sulṭān Bāyazīd I (792–805/1389–1402) at Tīre and died there in 797 (1395). One copy of this Arabic original is preserved at Istanbul, see C. Brockelmann, *Geschichte der arabischen Litteratur*, ii, 213; *Suppl.*, ii, 315. This Persian translation was made, according to the preface, for Sulṭān Bāyazīd II (886–918/1481–1512). The translator's name does not appear; but Ḥājjī Khalīfah (vii, p. 226, no. 13313) mentions a work with this title and ascribes it to the astronomer Maḥmud b. Muḥammad al-Rūmī called (*al-mashhūr bi-*) Mīram Chelebī, whose death is given as occurring in 931 (1524–5), see Brockelmann, op. cit. ii, 447, *Suppl.* ii, 665. The work begins:

سپاس و ستایش بی قیاس که شاهباز بلند پرواز اولی اجنحة مثنی و ثلث و رباعش بخالب توجه و استیناس . . . وبعد نموده میشود که از جملهٔ جلایل نعم ربانی . . . (fol. 4*b*) درین ولاء سعادت قرین کتاب منیة الصیادین که از مؤلفات عالم عامل فاضل . . . عز الدین محمد الشهیر بابن ملك است بشرف مطالعهٔ آن حضرت مشرف گشت . . . امری بری از شایبهٔ فتور و قصور باین بندهٔ کمینه و چاکر دیرینه بنفاذ پیوست که آنرا . . . از لسان تازی بزبان فارسی ترجمه کرده شود الخ

The book is divided into ten sections (*faṣl*), and is concluded with nine Persian couplets, ending:

آفتاب دولتش تابنده باد بر سر خلق جهان پاینده باد

This copy would appear to be contemporary with its author. A note in Persian on fol. 1 dated 9 Rabīʿ I 1227 (8 March 1812) incorporates the information from Ḥājjī Khalīfah given above.

MEASUREMENTS, ETC. The written surface measures 10·5 × 6·4 cm.; the page measures 17 × 10·5 cm.; 11 lines to the page. The volume contains 113 folios.

WRITING AND PAPER. The writing is excellent Turkish *Nastaʿlīq*, with rubrics; the chapter headings are in gilt. The paper is of good quality, thin, firm, with a pinkish tone, and polished; there are some water-stains.

BINDING. The binding is in dark brown leather, with stamped and gilt centre medallion and corners and a gilt border frieze; the spines are a later supply.

DATE AND SCRIBE. The copy is undated and unsigned, but was evidently made towards the beginning of the 16th century.

ILLUMINATION. There is an *'unvān* on fol. 2*b* in blue with a gilt panel enclosing the *bismillāh* in white *Ṣulṣ* and with some coloured floral arabesques; gilt and black margins on foll. 2*b*–3*a*. [A. J. A.]

190

YŪSUF U ZULAIKHĀ

DATED 1522–3

A manuscript copy of Jāmī's Yūsuf u Zulaikhā copied in 1522–3

SUBJECT AND ARRANGEMENT. The *Yūsuf u Zulaikhā* of Jāmī is the fifth of his *Haft Aurang* or collection of seven *maṣnavī* poems,[1] it has been printed and lithographed on a number of occasions. Translations into English verse have been made by T. H. Griffith (1881) and A. Rogers (1892).[2] See Ethé, *India Office Catalogue*, i, cols. 746–7, no. 1300(6).

MEASUREMENTS, ETC. 22·5 × 14·2 cm.; the written surface measures 13·0–13·3 × 6·7 cm.; 2 columns of 14 lines; 149 folios.

WRITING AND PAPER. The writing is a graceful *Nasta'līq* enclosed between gold and blue rulings. The paper is polished.

BINDING. The outside of the cover, which is of red leather with a flap, has a central panel in olive brown leather with a gilt line centre and a line and cord border; the inside is of greenish paper and the fly-leaves are gold-sprinkled.

DATE AND SCRIBE. The manuscript was copied by Muḥammad Qāsim ibn Shādīshāh, and is dated 929 (1522–3).

ILLUMINATION. On foll. 1*b*–2 is a frontispiece of exquisite workmanship in lapis and two shades of gold, with ornamental foliage bearing flowers of many colours, embodying pious formulae in white Cufic. The lesser titles are in gold throughout. [E. B. and A. J. A.]

191

ANTHOLOGY

EARLY 16TH CENTURY

An anthology of ghazals by famous Persian poets

SUBJECT AND ARRANGEMENT. This anthology of Persian *ghazals* collected by an unknown hand comprises, in the body of the pages: (fol. 1*b*) *ghazals* of Amīr

[1] See no. 166 *ante*. [2] See Ethé, *India Office Catalogue*, i, cols. 746–7, no. 1306.

Khusrau Dihlavī; (fol. 58*b*) *ghazals* of Jāmī entitled اشعار مولانا جامی, as from fol. 76 continued in the margins; and in the margins also: (fol. 2*b*) a selection of Sa'dī's *ghazals* entitled انتخاب اشعار شیخ مصلح الدّین سعدی آلشّیرازی; (26*b*) *ghazals* of Ḥāfiẓ; (52*b*) *ghazals* of Kamāl i Khujandī.

MEASUREMENTS, ETC. 22·2 × 13·3 cm.; the written surface measures 17·0 × 9·0 cm.; 2 columns of 13 lines and oblique marginal script; 111 folios.

WRITING AND PAPER. The writing is a graceful *Nasta'līq* within gold, blue, and green rulings. The paper is gold-sprinkled with plain margins; it is polished and rather thick.

BINDING. The outside of the cover is of dark brown leather with a sunk central medallion with two pendants containing a design in gold on a gold ground of another tint, a small stamped and gilt design in each corner of the rectangular field and a wide gilt line and cord border.

DATE AND SCRIBE. The manuscript was copied *circa* 1525 by 'Ārif ibn Rūḥ Allāh.

ILLUMINATION. On foll. 1*b*–2 is a double-page frontispiece, very minutely worked, of lapis rectangles richly figured in bandwork, fleurons, and floral scrolls in white, gold, and colour, with touches of black, embodying four shields in gold ornamented with delicate scroll-work and containing the following quatrain in white script:

مجموعهٔ ما گلشن و گل هر ورقیست یا هر ورقی پر گل و سنبل طبقیست
نی نی چو عذار پسران از خط و خال هر صفحه ز بهر عشقبازان سبقیست

This decoration is united by means of lapis and gold panels within a wide border similarly adorned with fleurons and fine scroll-work into a sumptuous whole. The titles are in blue, gold, or white on ornamental bands and there are floral corner and side pieces in gold and colour throughout. [E. B. and A. J. A.]

192

FUTŪḤ AL-ḤARAMAIN

EARLY 16TH CENTURY

An old manuscript of the Futūḥ al-Ḥaramain, by Muḥyī al-Dīn

SUBJECT AND ARRANGEMENT. Although this version of the *Futūḥ al-Ḥaramain*, a *maṣnavī* poem describing the shrines of Mecca and Medina and the rites of the pilgrimage, by Muḥyī al-Dīn 'Abd ar-Raḥmān al-Lārī al-Anṣārī, who died in 933 (1526–7), differs from the one numbered 249 in this collection, certain passages that they have in common prove their identical authorship. The poem in this copy begins:

احسن ما همّ به ذو الهمم ذکر جمیل لولیّ النعم

The author states (fol. 8) that he wrote several accounts of his pilgrimage to Mecca and dedicated the version reproduced in this manuscript in 911 (1505–6) to an Iranian prince whose praises are sung in the introduction (fol. 11) i.e. Shāh Ismā'īl I (907–30/1502–24).[1]

MEASUREMENTS, ETC. 22·6 × 15·8 cm.; the written surface measures 16·7 × 9·4 cm.; 2 columns of 11 lines; 64 folios.

WRITING AND PAPER. The writing is a large *Nasta'līq* within blue rulings. The paper is polished and thin.

BINDING. The outside of the cover is of rough brown leather. Except for some gold spotting on the flap, the whole of the decoration is blind-tooled: on the front board is a central cusped circular medallion with two stars, above and below, and containing, like the corners, an intricate geometric design, the whole enclosed within a line and cord border; on the back board is a circular central medallion containing a geometric design; on the flap is a central device spotted in gold and surrounded by a field of stars.

DATE AND SCRIBE. The manuscript was copied by an unknown scribe in the early 16th century, about 1525.

ILLUMINATION. On fol. 1*b* is an *'unvān*, probably later than the text. There are seventeen paintings in colour in the simple style similar to that found in the manuscripts of all versions of the work: the most interesting are a plan of the *Ḥaram* at Mecca, showing the black stone (fol. 9*b*) and one of the *Ḥaram* at Medina and the Prophet's tomb (fol. 51*b*). There is metal dust on some of the paintings or in their margins. The titles are in red script throughout. [E. B. and A. J. A.]

193

DĪVĀN OF JĀMĪ

EARLY 16TH CENTURY

A manuscript of Jāmī's Early Dīvān transcribed about 1525

SUBJECT AND ARRANGEMENT. This copy of Jāmī's Early *Dīvān*, comprising poems of his youth and dedicated about 867 (1462) to Sulṭān Abū Sa'īd, Tīmūrid ruler of Khurasan, is arranged as follows: (fol. 2*b*) the usual preface in prose with occasional verse; (fol. 5*b*) preliminary *qaṣīdahs* and *ghazals*; (fol. 9) *ghazals* in alphabetical order of rhyming; (fol. 239*b*) a few *qaṣīdahs*, *tarjī'-bands* and *tarkīb-bands* (fol. 257*b*) *muqaṭṭa'āt*; (fol. 260) quatrains in haphazard order; (fol. 270) enigmas or detached verses.[2]

MEASUREMENTS, ETC. 23·5 × 13·8 cm.; the written surface measures 15·7 × 8·0 cm.; 2 columns of 14 lines; 274 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed between gold and blue rulings. The paper is polished, with a gilt patterned fore-edge.

[1] For a description of another example of this recension see G. Flügel, *Die arabischen, persischen und türkischen Handschriften der kaiserlich-königlichen Hofbibliothek zu Wien*, ii, p. 122. The best-known version is that compiled later in honour of Muẓaffar Shāh ibn Maḥmūd Shāh, Sulṭān of Gujarat (917–32/1511–25).

[2] See Ethé, *India Office Catalogue*, i, col. 750–1, no. 1307.

BINDING. The outside of the cover is of brown leather with a geometric design, and borders in two tints of gold; the inside is of plain paper. The design on the slip-case matches that on the binding. Neither is contemporary with the manuscript.

DATE AND SCRIBE. The manuscript was copied about 1525 by an unknown scribe.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*–2 is a double-page illustration within a beautiful border with an interlocking design in lapis and gold with ornamental foliage bearing white and red flowers and with black fleurons. It depicts two separate scenes: on the right a young prince, in the Ṣafavī turban with aigrette and a long *kulāh*-rod characteristic of the time of Shāh Ismā'īl or Shāh Ṭahmāsp, is taking refreshment in the hall of his palace opening on to a garden, with servants and musicians round him; all wear the Ṣafavī head-dress. On the left, looking on at the feast, stand a prince and his son, behind whom are boys and men carrying gold dishes; near a stream in the garden beyond, which is full of varied trees, plants, and flowers, a gardener is digging. The miniature, which is somewhat damaged, is a blend of late Herat and early Ṣafavī style.

On foll. 2*b*–3 is a double-page frontispiece in lapis and gold, in somewhat similar style to the border on foll. 1*b*–2, containing the beginning of the prose preface, five lines to each page. On fol. 5*b* is an *'unvān* of similar style. The titles throughout are inscribed in gold upon floral ornament in gold and colour.

SEALS AND INSCRIPTIONS. There is an erased seal of ownership on fol. 274*b*.

[E. B. and A. J. A.]

194

ḤĀL-NĀMAH OF 'ĀRIFĪ

DATED 934 (1528)

The Ḥāl-nāmah or Book of Ecstasy by Maḥmūd 'Ārifī

SUBJECT AND ARRANGEMENT. The *Ḥāl-nāmah* or Book of Ecstasy, *a maṣnavī* poem on mystical love composed in 842 (1438) for the Tīmūrid prince Mīrzā 'Abd Allāh, a grandson of Shāh Rukh Bahādur, is better known, from its subject matter, by the title inscribed by a former owner on the fly-leaf of the present manuscript, *Gūy u Chaugān* or The Ball and the Polo-stick.[1]

MEASUREMENTS, ETC. 20·6 × 13·5 cm.; the written surface measures 11·9 × 6·1 cm.; 2 columns of 12 lines; 24 folios.

WRITING AND PAPER. The writing is a clear *Nasta'līq* enclosed within gold, blue, and red rulings. The gold-sprinkled paper is polished and set within wide margins of much stouter gilt paper ornamented with boldly executed floral scrolls in colour.

BINDING. On the outside and flap of the black lacquer cover is a fine, but somewhat worn painting in gold and colours, of a king, seated, with his horse beside him, at the

[1] See Rieu, cols. 639–40; a translation by R. S. Greenshields was published in 1932, see Arberry, *Catalogue of Persian Printed Books in the India Office Library*, p. 185.

foot of some tall trees, surrounded by court dignitaries and attendants listening to music. The king and several of the others wear the early Ṣafavī turban with long rod. On the back cover phoenixes are disporting themselves in the sky amid Chinese cloud forms. The border is partly gilt. The doublures are of maroon leather with a sunk and gilt central medallion with two pendants and corners ornamented, in gold touched with blue, with foliage and stylized Chinese cloud forms, and have gilt line and cord borders.

DATE AND SCRIBE. The manuscript was copied at Herat in 934 (1528) by ʿAlī al-Ḥusainī.

ILLUMINATION. On fol. 1*b* is a charming *ʿunvān* in blue, gold, red, green, and black executed in a style midway between that of Herat ot the late 15th century and that of the earlier Ṣafavī period. Below the colophon is a striking and uncommon decoration in blue, gold, and red, with white and green band-work, of interlacing figures ornamented with floral scroll-work and fleurons. The horizontal panels destined for the lesser titles, as well as the vertical strips between the columns of script, are decorated throughout with meticulous care with stylized foliage forms and tendrils of somewhat unusual style in gold and colour. [E. B. and A. J. A.]

195

KHAMSAH OF NIẒĀMĪ

DATED 936 (1529)

A manuscript of the Khamsah of Niẓāmī, copied in 1529

SUBJECT AND ARRANGEMENT. The manuscript should be compared with no. 196 throughout. The *Makhzan al-Asrār* begins on fol. 2*b* and is followed by *Khusrau u Shīrīn* (34*b*), *Lailā u Majnūn* (121*b*), *Haft Paikar* (185*b*), and the *Sikandar-nāmah*, the first Book of which, *Iqbāl-nāmah*, begins on fol. 256*b*, the second, *Khirad-nāmah*, on fol. 348*b*.

MEASUREMENTS, ETC. 29·7 × 18·0 cm.; the written surface measures 19·7 × 10·0 cm.; 4 columns of 19 lines; 397 folios.

WRITING AND PAPER. The writing is an elegant *Nastaʿlīq* within gold and blue rulings. The paper is polished.

BINDING. The outside of the fine cover of black leather has a central medallion with two pendants and corners covered in floral ornament, bright gilt with touches of colour, surrounded by gilt panelled borders, the decorated field between being of a dull greenish gold with touches of colour; on the spine are three gold motives with a design in green on the field; the doublures have a central medallion with pendants and corners of gilt tracery over colours within an inner stamped floral border and an outer border of panels in gilt tracery over colours, the field, of dull greenish gold, between being ornamented with a design of stylized Chinese cloud forms.

DATE AND SCRIBE. The manuscript was completed in 936 (1529) by Murshid called Aṭṭār al-Shīrāzī.

ILLUMINATION AND ILLUSTRATIONS. The manuscript is a splendid example of the illuminator's skill. The magnificent double-page frontispiece on foll. 2*b*–3 consists of 'carpets' in lapis and gold of two tints within borders of similar colour, the whole being ornamented with floral scroll-work of great delicacy and beauty bearing red, yellow, and white flowers and enclosing in gold script, on a central shield formed by interlacing band-work, the opening verses of the *Makhzan al-Asrār*. Black is very sparingly introduced. The contents are written in white script on a blue ground within four small circles unusually spaced, two at either end of the central gold panel. On foll. 34*b*, 121*b*, 185*b*, 256*b*, and 348*b* are splendid *'unvāns* to the remaining poems; in similar style to the frontispiece and incidentally close to the *'unvāns* in manuscript no. 196 below, they are executed in lapis and gold of two tints, with floral ornament in colour, and are surmounted by borders of similar style. The *'unvān* on fol. 185*b* is distinguished from the others (cf. fol. 188*b* of manuscript no. 196 below) by its stylized Chinese cloud forms in blue. The subsidiary titles appear in gold script either on a ground of foliage scroll-work within small cartouches bordered in blue and gold or in white script within small *'unvāns* of similar style to those at the head of the poems.

The twenty-one miniatures in this tastefully decorated manuscript are fine examples of the early Ṣafavī *de luxe* style of the early 16th century, still bearing close affinities with the Herat school associated with Bihzād's earlier manner. Composition, sometimes elaborate, is uniformly pleasing, and the colours are rich, varied, and well balanced. The subjects are:

(1) Foll. 1*b*–2. A double-page illustration, showing the Prophet Solomon and Bilqīs, Queen of Sheba, seated on gold thrones borne by *jinn* and surrounded by angels, of whom some are playing musical instruments; Solomon's minister Āṣaf is seated before his master; around is a veritable Noah's Ark of beasts and birds (a few of which are inlaid with mother-of-pearl specks). Near Chinese cloud forms in a blue sky hovers the *sīmurgh*. The picture has a floral border executed in blue and gold with fleurons in black and gold.

(2) Fol. 18. The old woman imploring justice of Sulṭān Sanjar. The sky is gold, the ground mauve.

(3) Fol. 33. The Abbasid Caliph Ma'mūn having his head shaved by an attendant at the baths. The three tiled rooms, cold, tepid, and hot are shown one above the other, with attendants and bathers at various stages of the bath. Outside, the well is being worked.

(4) Fol. 51. A representation, in the traditional manner, of the meeting of Khusrau and Shīrīn; there are Chinese clouds in the gold sky.

(5) Fol. 89*b*. Khusrau hunting: he has shot an arrow at an attacking lion while another horseman dispatches a second lion with his sword; a third is spearing a doe; a fourth, with a falcon on his wrist, is mounting his steed.

(6) Fol. 105*b*. Shīrīn journeying to Madā'in in a howdah on a camel, with two ladies-in-waiting, escorted by a mounted guard, musicians, and other attendants. The sky is blue.

(7) Fol. 145*b*. The fight between the Arabs of Lailā's clan and those of Majnūn's; Majnūn is looking on. The sky is blue, the ground mauve.

(8) Fol. 158. Majnūn, in the desert, surrounded by wild animals, amidst scenery

of blue, green, and mauve rocks. Behind is a gold flower-bedecked hill against a blue sky.

(9) Fol. 179*b*. Lailā and Majnūn faint from their emotion at meeting. Behind them are the tents of Lailā's camp.

(10) Fol. 212*b*. Bahrām Gūr with the princess of the first region, under the black dome.

(11) Fol. 220. Bahrām with the princess of the second region, under the golden dome.

(12) Fol. 223*b*. Bahrām with the princess of the third region, under the green dome.

(13) Fol. 227*b*. Bahrām with the princess of the fourth region, under the red dome.

(14) Fol. 232. Bahrām with the princess of the fifth region, under the blue dome.

(15) Fol. 238. Bahrām with the princess of the sixth region, under the sandalwood-coloured dome.

(16) Fol. 242. Bahrām with the princess of the seventh region, under the white dome.

(17) Fol. 275*b*. The fight between the army of Sıkandar and that of the king of the Zangīs.

(18) Fol. 292. Sikandar has the murderers of Dārā hanged: he is enthroned, drinking wine, in a garden in the midst of musicians; a woman is dancing; in the background are the two murderers. Gold sky.

(19) Fol. 324. Sikandar enthroned in the hall of his palace surrounded by attendants awaiting the arrival of the Khāqān of Chīn whom he has bidden to a feast; through the windows is seen a flowering garden. Gold sky.

(20) Fol. 338*b*. The victory of Sikandar's forces over the Russians. The composition closely resembles that on fol. 275*b*. Blue sky.

(21) Fol. 381*b*. Sikandar and his army reach the idolators' mountains, where they are attacked by the gigantic birds that frequent the diamond valley; the natives come to their aid by throwing the birds pieces of meat containing diamonds, which the birds fetch from the bottom of the valley, which is infested by serpents.

SEALS AND INSCRIPTIONS. On the fly-leaf are a seal of ownership of Sahl ʿAlī, son of Jaʿfar, dated 1267 (1851), and two other illegible seals. [E. B. and J. V. S. W.]

196

KHAMSAH OF NIẒĀMĪ

DATED 936 (1529–30)

A manuscript of the Khamsah of Niẓāmī

SUBJECT AND ARRANGEMENT. The manuscript is contemporary with no. 195 and copied by the same scribe. The two are closely similar in many respects, and should be compared throughout. The *Makhzan al-Asrār* begins on fol. 1*b*; then come (fol. 33*b*) the romance of *Khusrau u Shīrīn*, (fol. 123*b*) *Lailā u Majnūn*, (fol. 188*b*) the *Haft Paikar*, and (fol. 259*b*) the *Sikandar-nāmah* in two books, viz. the *Iqbāl-nāmah* and (fol. 352*b*) the *Khirad-nāmah*.

1

MEASUREMENTS, ETC. 28·3 × *c.* 19·5 cm.; the written surface measures 19·7 × 10·0 cm.; 4 columns of 19 lines; 400 folios.

WRITING AND PAPER. The writing is a graceful *Nasta'līq* within gold and blue rulings. The paper is polished.

BINDING. The outside of the modern cover is decorated with remains of an old binding in the shape of a central medallion flanked by pendants and corners containing floral ornaments in plum colour on a gilt ground; the morocco spine, added in England, is divided into six fields each containing a gilt imprint of a willow tree with a Grecian urn.

DATE AND SCRIBE. The manuscript was copied by Murshid, called 'Aṭṭār, in 936 (1529). Murshid also copied the preceding manuscript in the same year. He does not here specify himself as al-Shīrāzī, as he does in the other manuscript.

ILLUMINATION AND ILLUSTRATIONS. On foll. 1*b*–2 is a double-page frontispiece splendidly illuminated in lapis and gold of two tints, with minute touches of black, enclosing the opening verses of the *Makhzan al-Asrār*.

These two pages are very close to foll. 2*b*–3 of no. 195. The lapis has worn thin, probably from damp. On foll. 33*b*, 123*b*, 188*b*, 259*b*, and 352*b* are the *'unvāns* to the remaining books in the *Khamsah*, closely resembling those in manuscript no. 195 (compare, for instance, that on fol. 188*b* in this manuscript with the one on fol. 185*b* in the other). The lesser titles are all in blue within cartouches ornamented with foliage in gold and colour.

The miniatures are thirty-three in number, and are, for the most part, little, if at all, inferior to those in no. 195, to which they bear a general resemblance. They are rather less elaborately planned. Where the same scenes are depicted in both manuscripts they are quite differently treated. A noticeable feature of no. 196 is the frequent appearance of the rather short, blunt, and usually red *kulāh* or turban-cap,[1] though the typical long Ṣafavī *kulāh* is also depicted. Another detail is the curious black specks on the hands of many of the women—presumably reflecting a contemporary fashion in painting or tattooing. A few miniatures (nos. 11, 16, 25, and 33, for instance) may be by a different hand from that of the rest, if indeed more than two painters were not employed. The animal drawing is at times excellent. The patterning is sometimes very elaborate. Skies are gold or blue. The subjects of the miniatures are as follows:

(1) Fol. 15*b*. Nūshīrvān arrives at a ruined palace with his Minister Buzurjmihr; the sky is blue, the ground gold.

(2) Fol. 24*b*. In consequence of a difference of opinion between two doctors, one attacks the other and leaves him for dead; he is here seen near a castle wall, in a park, pointing him out to a gardener.

(3) Fol. 32*b*. The Caliph Ma'mūn with others at the bath.

(4) Fol. 50. Khusrau Parvīz comes across Shīrīn bathing in a stream.

(5) Fol. 65*b*. The fight between the armies of Khusrau and the rebel general Bahrām Chūbīn.

(6) Fol. 75*b*. Farhād seated before Shīrīn, who sits on a gold throne in the midst of

[1] Cf. no. 188 *ante*.

her court in a room of her palace, the back wall of which is adorned with a fresco of a dog chasing hares.

(7) Fol. 82. Upon learning from an old woman the false tidings of Shīrīn's death, Farhād falls dead among the rocks of Mount Bīsutūn. The bas-relief on a rock, showing a prince in a turban of the time of Shāh Ismā'īl seated in a tent with a princess, anticipates the reunion of Khusrau and Shīrīn depicted in miniature (10) below.

(8) Fol. 91. Khusrau arrives at the castle of Shīrīn; there are Chinese clouds in the gold sky.

(9) Fol. 102. Khusrau with another personage enthroned outside his palace listening to music.

(10) Fol. 107. Khusrau and Shīrīn seated on a carpet in a tent watching a woman dance to the accompaniment of music.

(11) Fol. 135*b*. Lailā and Majnūn learning to read with other children in a school adjoining a mosque; through the doorway is seen a garden with trees.

(12) Fol. 152. Majnūn being led in chains by an old woman to Lailā's gold tent (ornamented like a *sūkhtah* binding); behind are the tents of Lailā's clan.

(13) Fol. 160. Majnūn surrounded by wild animals at the foot of a tree.

(14) Fol. 167*b*. Majnūn's mother visits him in his solitude. The sky is blue, the ground gold.

(15) Fol. 178. Lailā and Majnūn lie fainting on a carpet before Lailā's tent. A lion devours an attendant.

(16) Fol. 184*b*. Majnūn, accompanied by the wild animals, goes on a pilgrimage to Lailā's tomb and dies there of despair. In the foreground are tombs. Gold ground; the sky is blue.

(17) Fol. 198*b*. Nu'mān, the Arab chief, has the Roman architect Samnār flung from the top of the palace of Khavarnaq that he had built for him.

(18) Fol. 201*b*. At the foot of some rocks (carved with human profiles), Bahrām Gūr beheads a dragon; the sky is blue, the ground gold.

(19) Fol. 206*b*. Bahrām seizes the Iranian crown from between two lions; that they are shown chained to the ground is not only absurd but at variance with the author's words; Iranian warriors are looking on.

(20) Fol. 209*b*. Bahrām hunting onagers while his favourite Āzādah, also mounted, plays the harp. The scene is set at the foot of some rocks on one of which a bear is about to stone a horseman who has wounded its mate with an arrow; there is a blue sky and gold ground.

(21) Fol. 211*b*. The daughter of Bahrām's host climbs a ladder before the king with an ox upon her shoulders.

(22) Fol. 223. An illustration of a story told to Bahrām by the daughter of the King of the First Region: the winged Queen of the Fairies is offering a cup to a young prince seated beside her on the throne, while winged houris make music and bring food on gold dishes.

(23) Fol. 237. An illustration of a story told to Bahrām by the daughter of the King of the Fourth Region; a man astride the seven-headed hydra is attacked on all sides by demons; the sky is blue, the ground mauve. Representations of this scene are rarely found in manuscripts of the poem.

(24) Fol. 252. Bahrām interrupts his hunting to talk to a sage who stands on a carpet outside his tent; the sky of the rocky landscape, in which tents are pitched and animals are playing, &c., is blue, the ground gold. There is a rayed sun, with a human face.

(25) Fol. 278*b*. The fight between the forces of Sikandar and those of the King of the Zangīs. The figures are drawn unusually small in this composition.

(26) Fol. 295. Sikandar has the assassins of Dārā put to death; he is looking from a window of his palace at one of them on the gallows.

(27) Fol. 313*b*. Sikandar with his army in a rocky district. Sikandar, after capturing a fortress, sets up a barrier in a mountain pass to protect the people from invasion. An unusual miniature, both from the subject and from its treatment. The small figures of young men and girls, nude above the waist, in the background, presumably represent the people of the country, whom Sikandar is aiding.

(28) Fol. 318*b*. A battle between the Hindu forces and those of Sikandar.

(29) Fol. 322*b*. Sikandar hunting and hawking with his court.

(30) Fol. 330. Sikandar and the Khāqān of Chīn enthroned in the hall of a palace adorned with green glazed tiles; above which is a floral fresco. Before the rulers kneel members of both their suites.

(31) Fol. 345. Sikandar seated on a gold throne in a pavilion with a brocade roof worked with an animal design.

(32) Fol. 349. Sikandar arriving in the land of darkness, at the source of the waters of life; he is here seen passing on horseback behind high rocks, at the foot of which water is gushing into a valley. A horse is drinking at the stream, near which, wearing green turban and dress, stands the haloed Prophet Khiẓr (Elias). Some of the rocks are in the form of human faces.

(33) Fol. 372*b*. Sikandar on his throne conversing with philosophers in the great hall of his palace; through the windows is seen a garden. [E. B. and J. V. S. W.]

197

COLLECTANEA

VARIOUS DATES

A volume containing a collection of short tracts transcribed at various periods

SUBJECT AND ARRANGEMENT. The manuscript begins with (1) the *Munājāt* or Prayers of Anṣārī (Abū Ismā'īl 'Abd Allāh b. Muḥammad Haravī), the famous mystic who was born in 396 (1006), wrote a number of books on Ṣūfism in Arabic and Persian, and died in 481 (1088). The present tract is the second and rarer of the two books of prayers by Anṣārī, being identical with that described by W. Pertsch, *Verzeichnis der persischen Handschriften der königlichen Bibliothek zu Berlin*, p. 3, and begins:

بسمك القدوس قدسنى منى آلهى اين چه فضلست كه با دوستان خود كرده الخ

This tract is followed (fol. 8*b*) by (2) the *Tuḥfat al-Mulūk* or *Tuḥfat al-Vuzarā* of the same Anṣārī, a brief ethical treatise in 40 short chapters, for which see H. Ethé, *India Office*

Catalogue, i, col. 959, no. 1762[23]; col. 974, no. 1778. The text was published by Naṣr Allāh Taqvā at Teheran in 1945. Thereafter (fol. 17*b*) comes (3) the *Ṣad Kalimah* or apothegms attributed to ʿAlī b. Abī Ṭālib (see nos. 126, 180 above) with an anonymous metrical paraphrase in Persian. This work is apparently the same as that described by O. Loth, *Catalogue of the Arabic manuscripts of the India Office*, p. 31, no. 138, and has the identical beginning and ending. Finally (fol. 36*b*) we have (4) a series of specimens of *Shikastah* calligraphy.

MEASUREMENTS, ETC. 24·6 × 15·8 cm.; the written surface measures 16 × 9·6 cm. generally. Foll. 1–16 have 7 lines of Persian text; foll. 17–35 have 3 lines of Arabic text and 6 lines of Persian text; 43 folios.

WRITING AND PAPER. Foll. 1–16 are by the same scribe and are written in a large calligraphic *Nastaʿlīq* hand within coloured rules; the paper is polished and opaque. Foll. 17–35 are written in gold and blue in a large calligraphic *Ṣuls* (Arabic text) and a smaller block *Naskh* (Persian text) and the writing is disposed in the same manner as in no. 126 above; the paper is of a buff tone, polished. Foll. 36–43 are written in a fine calligraphic *Shikastah*; foll. 36*b* and 41*b* are written in yellow and grey ink on a red ground, fol. 42 is written in yellow ink on a black ground, and fol. 43 is written in yellow ink on a red ground; the remaining folios are written in black ink on a white ground; all within coloured rules; the paper is polished. All the leaves of the manuscript have been fitted with rose-pink margins, except foll. 17–35 of which the margins are white.

BINDING. The binding is of dark red leather; the outer covers have stamped medallion ornaments and corners and a painted frieze; the inner covers have sunk dark-blue centre pieces and corners with black cut paper arabesques pasted over and with gilt lining.

DATE AND SCRIBE. Foll. 1–16 are unsigned and undated, but appear to have been transcribed towards the beginning of the 18th century. Foll. 17–35 are signed by Muḥammad al-Kātib al-Shīrāzī and dated mid-Jumādā II 936 (mid-February 1530). Foll. 36–43 are signed by Darvīsh Muḥammad and dated Ṣafar 1227 (February–March 1812).

ILLUMINATION. On fol. 17*b* is a contemporary *ʿunvān* in blue and gold, with scrolls of coloured floral ornament. On foll. 1*b* and 8*b* are later *ʿunvāns*, the pigments being inferior. Foll. 17–35 have gold floral ornaments in rectangular compartments at the sides of the *Naskh* script.

The pages of foll. 17–35 are of high decorative quality.

INSCRIPTION. A note on fol. 1*a* listing the contents of the manuscript is written by Jalāl al-Dīn Muḥammad al-Ḥusainī al-Sharīfī and dated 1289 (1872–3). [A. J. A.]